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DAS STREBEN DER DEUTSCHEN ROMANTIK

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Blutigrot dämmert die Morgenstunde des neuen, des neunzehnten Jahrhunderts heran. Kriegerische Heimsuchungen und politisches Unglück haben Europa durch und durch erschüttert; die französische Revolution hat jahrhundertalte Bindungen gelöst und treulich gehegte Überlieferungen vernichtet.

Das Blutrote dieser Morgenfrühe verblaßt und macht der Morgenstunde einer neuen Zeit Platz; ein neuer Tag bricht an im Abendlande. Mit diesem neuen Tage erwacht die deutsche Seele wie eine im Morgentau gebadete Blume: wunderbar ist es anzusehen, wie aus einer ärmlichen äußeren Hülle buntes und reiches Farbengeleuchte mit bezaubernder Schönheit entfaltet wird. In diesem ersten Jahrzehnt des neuen Jahrhunderts erwacht die deutsche Romantik zu Leben und Blüte. Eine kleine Zahl junger Menschen, durchdrungen von edler und hehrer Begeisterung, drängt sich in den Vordergrund. In ihrem Gemüt verbindet sich der Zusammenbruch der politischen Welt mit der Neugeburt der geistigen. Sie verkünden in der um die Jahrhundertwende neugegründeten Zeitschrift *Das Athenaeum* ihre Botschaft und ihr Streben: „sie wollen die mythische Einheit und Allheit, die naturhafte Geschlossenheit und Ungeschiedenheit der menschlichen Frühzeit aus der Schöpferkraft des Gedankens wiedergewinnen, Ursprünglichkeit der Vorzeit und höchste Bewußtheit der Spätzeit vereinigen. Aus gesteigertem Bewußtsein soll Natur und Urkraft wiedererobert werden! Dichtung soll zugleich Natur und Kunst sein!“

Romantik? Botschaft? Ideales Streben? Wie deuten wir heute das, was diese jungen Menschen an Werken und lebendigen Kräften zu schaffen vermochten? Wohl müssen wir zugeben, daß das Wort „Romantik“ noch immer einen eigenartigen Widerhall in uns auslöst, bei dem wir unwillkürlich aufhorchen. Je mehr wir darauf achten, desto mehr wird unser Herz, unsere Seele erwärmt, wie sonst nur noch von dem Worte „Musik“. Und doch schwingt in dem dahin schwebenden Echo noch etwas mit — fast könnte man es als etwas zwischen Wehmut und Schuldbewußtsein Liegendes bezeichnen —, was uns aber nicht gestattet, hier ganz ernst zu nehmen, was einen solch ansprechenden Eindruck auf uns macht. — Diese Romantik ist ja doch gescheitert — und heißt nicht heutzutage „romantisch sein“: sich in eine Lebensferne verirren, die vom praktischen Ernst der Zeit nicht geduldet werden kann, etwas planen und erträumen, was an der rauhen Wirklichkeit zerbrechen muß? Denken wir dabei auf einen Augenblick an die Musik! Sie hat ja auch nie einem praktischen Lebensbedürfnis gehuldigt, sondern nutz- und zeitlos, aber wunderbar beseligend und

tröstend, schwebt sie über dem Leben dahin. Die eben aufgeworfene Frage wird uns sofort klar: mit gewaltig emporgereckten Armen hat die Romantik das ganze Leben erfassen wollen, aber es ist ihr entschlüpft; deshalb hat die Romantik nur ganz wenige große Kunstwerke erzeugt, in die wir noch jederzeit untertauchen könnten. So mutet uns heute das Leben und Tun der Romantiker wie ein zerbrochenes Heldenleben an. Ihre Namen fehlen in den hohen vertretenden Gattungen, in Drama und Roman. Und wir fragen uns, was lebt aber noch greifbar von ihnen in der allgemeinen Erinnerung? Was sie gesammelt haben, ist viel und vielerlei: Märchen und phantastische Geschichten, eine größere Zahl geglückter Gedichte, verstreute Aphorismen und Briefe, ein Begriff von frommen, lieblichen Bildern, dazu viele Fragmente – und Anregungen, Anregungen, die das Leben verschlang. –

Es müssen gewißlich wunderbare Zeiten in Jena und Heidelberg gewesen sein! Finden wir doch da viele begabte Männer und geistvolle Frauen versammelt, um am Erhabenen und Niederen Kritik zu üben und sich in geselliger Laune darüber auszulassen, aber um auch ernste und sinnige Gespräche über Philosophie und Religion zu führen oder um musizierend und singend durch unberührte Landschaft zu schweifen, entzückt und ergriffen den Liedern und überlieferten Sagen des Volkes zu lauschen oder um die gemütlichen, krummen Gassen alter deutscher Städte zu durchziehen.

Fast will es uns scheinen, als hätten diese Menschen ein unverbindliches Künstlerleben geführt, das in ungewöhnlicher Fülle recht beschaulich verklang. Und in uns ruft es eine zauberische Erinnerung wach, in deren vergilbten Blätter wir uns in müden und schwachen Stunden versenken, mit dem stillen Verlangen, dabeigewesen zu sein.

Dieses Bild eines wunderschönen, jugendlichen, genießerischen Lebens aber, das sehr bald an sich selbst irre wurde und in der alten Ordnung heilende Beruhigung fand, wird uns bei näherer Betrachtung nicht bestätigt.

Gewiß, die Romantik ist eine deutsche Jugendbewegung gewesen, über die Morgenstimmung und Frühlingszauber gebreitet war. Solche Bewegungen sind aber meistens vergessen und erledigt, wenn sie ihre geschichtliche Sendung der Erweckung, der Aufrüttlung und Auflockerung der allzu beharrlichen Nüchternheit erfüllt haben. Aber schon die geschichtliche Sendung war hier von solcher Reichweite, wie wir sie mit dem üblichen Begriff „romantischer Lebensferne“ nicht gut mehr vereinigen können. Kein Gebiet des Geistes blieb ohne Förderung: die Medizin, die Staatslehre, die Wirtschaftswissenschaft, die Soziallehre, die Rechtswissenschaft und die Naturwissenschaften.

Diese Zeiten romantischer Geselligkeit und Bruderschaft, in Jena und Heidelberg, in Dresden und Berlin, sind aber von zwei starken politischen Ereignissen begrenzt, von der französischen Revolution und der Fremdherrschaft des napoleonischen Allreiches; beiden hat die deutsche Romantik nicht lediglich nebenbei eine allgemeine vaterländische Gesinnung entgegengesetzt, sondern hat auch jene tatenzeugenden, geistigen Waffen

geschmiedet, denen der Welteroberer trotz seines genialen Feldherrntums erlag. Ohne diese positiven Eingriffe ist weder die Unberührtheit des damaligen Deutschtums von den revolutionären Ideen, noch der Aufschwung der Befreiungskriege denkbar.

Dem Wollen der französischen Revolution hat um die Jahrhundertwende Novalis sein Manifest „Die Christenheit oder Europa“ entgegengesetzt, indem er das Heil des Abendlandes in einem zweiten Papsttum sieht, in einer Verbindung katholischer Formgeschlossenheit und protestantischer Gewissenhaftigkeit, die alle Völker zu vereinen imstande ist. „Es handelte sich also um eine Reformation gleichsam der Reformation, eine Wiedervereinigung der getrennten Hälften der Christenheit aus dem Geiste und verschmolzen mit den Inhalten und dem Bewußtseinsstande der neuen Zeit.“ Nach der Schlacht von Jena aber haben die Deutschen an dem bisher völlig verschollenen und damals zuerst übersetzten Nibelungenliede den Begriff von heldenhafter Größe und alter Herrscherfähigkeit wiedergewonnen; sie haben in den Volksliedern des „Wunderhorns“, in den alten Volksbüchern, in den Märchen der Gebrüder Grimm, in allen romantischen Entdeckungen der Zeit von 1805 bis 1812 ein alle vereinigendes Volkstum wieder kraftvoll und wirksam verspürt, so daß die aufpeitschenden Kampfschriften von Görres und Arndt, die offenbarenden Grundsätze von Jahn und die Reden von Fichte sich auf etwas allen Gegenwärtiges beziehen konnte.

Auch die Maler haben damals in den Kampf eingegriffen, der mit der Losung „Gott, Freiheit und Vaterland“ den politischen möglich machte: Caspar Friedrich, in dessen Dresdener Atelier 1808 Kleist seine „Hermannsschlacht“ vorlas, hat in seinen Bildern in symbolhafter Darstellung den Tieffühlenden und Ahnenden mitgeteilt, was das Wort im besetzten Lande nicht öffentlich kundmachen durfte. Gleichzeitig finden wir in Rom eine Gruppe von Malern, die unter Peter Cornelius und Overbecks Führung sich der Bestrebung hingaben, die mittelalterliche Malerei erneuern zu wollen; es sind die Nazarener, die sich in der Casa Bartholdy das wichtigste Denkmal ihrer Sehnsüchte schufen: ganz ins Alte wollten sie untertauchen und daneben nahmen sie den katholischen Glauben an. Sie haben damals im Ausland eine Stätte der Sammlung von alten deutschen Gemälden geschaffen, an der das deutsche politische Feuer sich mit entzündete.

Man weiß, wie das alles endete, wie nach Erreichung des politischen Zieles die völkische Selberfindung durch die abweisende Haltung der deutschen Fürsten nicht die völkische Selbstbestimmung erhielt. Damit aber war die Romantik nicht erschöpft, denn sie fußte tiefer als nur in politischer Zielsetzung, deren große Aufgaben die Zeit an sie herantrug; darum wirkt sie auch weiter, ist ihre Botschaft auch unserem Heute noch lebendig und fruchtbar. Diese widerhallende Botschaft will aber nicht das Einzelglied unter ein willkürliches, enges Joch zwingen, nicht Gleichmachung in allem herbeiführen; sagt doch Arndt in seinem „Geist der Zeit“: „Ohne das Volk keine Menschheit und ohne den freien Bürger kein freier Mensch!“ Vielmehr will sie noch jetzt jedes Einzelwesen er-

wecken, auf die ihm eigne Art ein hohes Ziel ins Auge zu fassen und danach zu streben, was sich schließlich zum Vorteil der Allgemeinheit und der Allmenschheit auswirkt.

Die Mängel, die unsre klassisch gerichtete Bildung und unsre nur um das losgelöste Kunstwerk besorgte Literaturwissenschaft und Kunstgeschichte den Romantikern vorwirft, sind sozusagen zugleich die Stärke der Romantik. Sie wollte tatsächlich vor allem das Leben, nicht das einzelne Werk. Dabei wollte sie es aber nicht bloß zum Zwecke der Verschönerung und des Genusses in einem etwa abseitigen ästhetischen und theoretischen Verhalten, nein, sie wollte es als Ganzes, als kosmische Einheit, allerdings geisterfüllt. Ihren Ursprung hat sie aus der unwillkürlichen Erkenntnis heraus genommen, daß es mit der deutschen Kultur, trotz der gewaltigen Leistungen Goethes und Schillers und Kants, irgendwie nicht richtig betselt war. Sie bemerkt nicht nur, daß der organische Zusammenhang mit dem älteren, schöpferischen Deutschtum und der mögliche Anteil des Volkes fehlt. Mit ihrer Zukehr zum Mittelalter und zu den sickern den Quellen volkhafter Dichtung versucht sie diesen Mängeln abzuhelpfen. Sie erkennt auch, daß Deutschland keine geistige Einheit ist, daß es zersplittert ist in viele kulturelle Selbstheiten: dort der protestantische Norden und hier der katholische Süden mit rauschender, seelenvoller Musik, für die ausschließlich katholische Meister verantwortlich sind: Gluck, Haydn, Mozart, Weber, Schubert.

Unwillkürlich müssen wir unsre Gedanken den beiden jungen Norddeutschen Wackenroder und Tieck zuwenden, die 1792 von Berlin nach Bamberg, Nürnberg und Erlangen kamen. Sie wagten es, die erstmalig erlebte, zeitgenössische Kultur von Barock und Musik mit ihrer literarischen Überlieferung zusammenzuschauen und die Idee einer zweiten deutschen Reformation zu fassen, die alle tragischen Trennungen, welche die erste herbeiführte, wieder ausgleichen sollte. „So erstet in Wackenroders „Herzensergiessungen“ die volkhafte, seelengeborene Schönheit der alten Städte Nürnberg und Bamberg, erglänzt zum ersten Male nach Jahrhunderten wieder der Zauber Dürerscher Kunst, wird alles Innige, Schlichte, Fromme, den Alltag Verklärende altdeutscher Malerei und die in Haydn und Mozart erklingende neue Musik zum Besitze des deutschen Volkes gemacht und den klassizistischen Vorurteilen enthoben.“

Das ist der Kerngedanke der deutschen Romantik: aus hellem Bewußtsein soll die Kraft und Tiefe, Einheit und schöpferische Seelenfülle der Vorzeit neugewonnen, die Menschheit in die Universalität von Natur und Geist zu höchster Vollendung geführt werden. Überall wirkt dasselbe unaussprechlich hohe Geistig-Göttliche. Dieses unaussprechlich Hohe erkühnte man sich zu nennen, um sich Freunden und Geistverwandten kenntlich zu machen und um es gegen Fremdes abzugrenzen; so entstand der Begriff „Romantik“, der hier ursprünglich nicht die Belebung von etwas Vergangenen bezeichnet, sondern darauf hinzielt, die umfassende Kraft der Seele, nicht nur stark zu fühlen, sondern auch sich in gedank-

licher Freiheit über sein Gefühl zu erheben, Ich zu sein und zugleich über dieses Ich hinauszufiegen.

Dieses *romantische Geisterreich* offenbart sich am deutlichsten und tiefsten in der unsichtbaren Macht der Musik. In ihr findet es seinen letzten Ausdruck und sein hehrstes Sinnbild. Musik ist ewige Bewegtheit, ewige Sehnsucht, sie ist Traum und Verlangen, Ideal und Heimweh, aber ohne Vollendung, ist Tragik und Verhängnis. Also, diesem romantischen Geisterreich ist die Kunst- und Lebensfrömmigkeit jener Menschen zugewandt, die nicht in erster Linie Künstler, sondern Bekenner und Verkünder waren; sie haben es in Gestalten verkörpert: Wackenroder in seinem Musiker Berlinger, Tieck in seinem Sternbald, Novalis in seinem Ofterdingen und E. T. A. Hoffmann in seinem Kapellmeister Kreisler — alles Gestalten, die ebenso sehr (und vielleicht noch mehr) Gegenwart und Zukunft wie Vergangenheit bedeuten, die letzten Endes nur Anweisung sein wollen zu einem wahren, kunsterfüllten und geistgeformten Leben.

Die frühe Romantik war hauptsächlich eine Zeit des Aussäens, der Entwürfe, der Anregungen und Forderungen, die spätere dagegen eine Zeit der Ergebnisse, der Fülle, der Verwirklichung und Gestaltung, denn je mehr die Romantik um sich blickte, desto mehr wuchs der Stoff: die Romantik war bestrebt, von Schelling bis Baader, Naturphilosophie, Theosophie und Mystik zu umfassen; durch den Physiker Ritter und den Arzt Carus kommen die exakten Wissenschaften hinzu; Arnim und Brentano treten für das Volksmäßige ein; die Brüder Boisseree erschließen die wortwörtlich aus Trümmern gerettete gotische Baukunst und Malerei. Bei einer solchen Stoffansammlung, die von den Schlegel noch durch die Kunde Shakespeares und der spanischen Dichtung, ja zuletzt noch durch die Weisheit der Inder bereichert wird, muß sich zwangsläufig die Arbeit des Sichtens und Dichtens teilen und verzögern. Aber statt einzelner symbolischer Gestalten sehen wir Visionen eines ungeheuren Weltbaues, der eine Zusammenschauung des schlechthin Unvereinbaren, des Gegensätzlichen in Eines ist. Er ist ein Neubau, der von der Psychologie und Periodenlehre bis zur Anthropologie und Staatslehre eine geistige Einheit, die innerste Einheit des Lebens auf festem Volksgrund errichten sollte. Man erstrebte das Reich der Seele, in dem Schönheit und völlige Harmonie herrscht, das jedoch kein Land unwahrer Träume und Zärtlichkeit, sondern ein Reich menschlicher Größe und seelischer Fülle sein sollte. Das Streben der deutschen Romantik zeigt sich am stärksten in ihrem Ruf, der auch zum stärksten Ruf unserer Zeit werden muß: Mensch, werde wesentlich!



HEINRICH ZILlich

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No complete study of modern German literature can overlook the growing significance of *auslanddeutsche Dichtung*.¹ Whereas this literature was formerly viewed with condescension because of its dilettant nature, its contribution to contemporary German thought has led to its re-evaluation on a basis of equality with literary efforts in Germany. Foreign-born German writers of today no longer merely describe life as such within their narrow geographical borders, — that would indicate a horizon too limited for consideration outside a given district — but rather they use such material as a background for a discussion of the problems concerning Germans in foreign countries, their dilemma as well as their mission.

The term, *auslanddeutsche Dichtung*, usually refers to the literature of German "language islands" in non-German countries. The individual author has a German Weltanschauung, a German approach to life which is tempered by a peculiar environment, the "foreign" peoples, their language, customs and outlook. Of all these "language islands", none has achieved more literary prominence than Transylvania (Siebenbürgen),² which, since 1918, has formed a part of Roumania. Settled as early as the twelfth century by German immigrants, Transylvania has always rigidly maintained its German character. Writers of recent times who have promoted Transylvanian-German literature include Adolf Meschendörfer, Emil Witting, and, of the younger generation, Erwin Wittstock and Heinrich Zillich.³

Zillich, who was born near Kronstadt in 1898, deserves mention not only as the most prolific Transylvanian-German writer, but also as the most active exponent of *auslanddeutsche* philosophy. He has written both short stories and novels about Transylvanian life, as well as numerous treatises on the calling of the foreign-born German author, on language

¹ Good introductions to this subject are:

Schneider, Wilhelm: *Die auslanddeutsche Dichtung unserer Zeit*. Berlin 1936.

Klein, Karl Kurt: *Literaturgeschichte des Deutschtums im Ausland. Schrifttum und Geistesleben der deutschen Volksgruppen im Ausland vom Mittelalter bis zur Gegenwart*. Leipzig 1939. Copious bibliography appended.

² Among the critical works relating specifically to Transylvanian-German literature are:

Klein, Karl Kurt: *Die deutsche Dichtung Siebenbürgens im Ausgang des 19. und im 20. Jahrhundert. Drei Jahrzehnte auslanddeutscher Literaturgeschichte*. Schriften des Instituts für Grenz- und Auslandsdeutschtum an der Universität Marburg. Heft 3. Jena 1925.

Klein, Karl Kurt: *Ostlanddichter. Zehn literarische Bildnisstudien siebenbürgisch-sächsischer Dichter der Gegenwart*. Kronstadt 1926.

Krasser, Harald: "Die deutsche Dichtung Siebenbürgens in unserer Zeit." In *Dichtung und Volkstum*, 35, 380-392. 388-392 devoted exclusively to Heinrich Zillich.

³ A survey of the works of these four writers by Linden, Walther: "Siebenbürgisch-sächsisches Volksschicksal in der Dichtung." In *Die Neue Literatur*, 36, 535-548.

as an expression of a people's nature and, last but not least, on the destiny and mission of the *Auslanddeutschtum*.

The first stage in Zillich's literary development, which looks to local influences (Kronstadt), limits itself mainly to the narrative. His earliest attempt, *Der Vater* (1921),⁴ analyzes, though without distinct originality, the chasm separating the older and the younger generations, while *Attilas Ende*⁵ deals with the mythical character Attila, with emphasis on the question as to who is mightier, Attila and his god Odin, or the God of the cross.

With the collection of short stories, *Wälder und Laternenschein*,⁶ Zillich turns to the general aspects of Transylvanian life for the first time, where he draws on impressions of his youth, memories which he describes more fully in the novel, *Zwischen Grenzen und Zeiten*.⁷ *Der Zigeuner*⁸ presents the gypsy, well known in Transylvania. The second period in Zillich's literary career features Transylvania as a whole most prominently, as in *Siebenbürgische Flausen*⁹ taken from Transylvanian folklore. *Der Toddergerch und andere Geschichten*⁹ turns to the various types of Transylvanian-Germans and to the other nationalities inhabiting this region, principally Hungarians, Roumanians, Jews and gypsies. This collection, as well as *Sturz aus der Kindheit*, gives evidence of the author's firmer grasp of the Transylvanian subject matter and its interpretation. In its treatment of the war experience the short story, *Der Urlaub*,¹⁰ anticipates the novel, *Zwischen Grenzen und Zeiten*. *Die Reinerbachmühle*,¹¹ the most successful of his shorter works because of its direct appeal to the reader's sympathy, portrays an individual whom the Roumanians, the new rulers of the land, have dispossessed.

In the epilog to this narrative Zillich succinctly formulates his poetic mission:

Ich erkenne unser Volk immer wieder in dem Riesenland zwischen Vogesen und den russischen Steppen, dichtgedrängt oder weit vereinzelt, als eine über die Staaten hinwegschaffende gottgewollte Einheit des Fühlens und geistigen Wirkens, der ich wohl nicht ohne Zweck eingeboren wurde. Deshalb ist es meine dichterische Aufgabe, dieses Menschentum in seiner Wesenhaftigkeit und zugleich in seiner Versponnenheit mit dem Menschentum anderer Völker zu verkünden, allen gerecht, dem Acker, den Gebirgen und den Sternen nicht fern.¹²

He recognizes German characteristics, regardless of time and place, while he recognizes the interdependence of the German and other nationalities.

⁴ Contained in the collection, *Sturz aus der Kindheit*. Leipzig 1933.

⁵ Kronstadt 1923.

⁶ Hermannstadt 1923.

⁷ Munich 1936.

⁸ Schäßburg 1930.

⁹ *Eine Sammlung lustiger siebenbürgischer Begebenheiten*. Kronstadt 1926.

¹⁰ Munich 1933.

¹¹ Reclams Universalbibliothek No. 7304.

¹² *Ibid.*, 70.

In other words, each people may maintain its own individuality, provided they all appreciate their mutual dependence and common welfare.¹³

Zillich's novel, *Zwischen Grenzen und Zeiten*, definitely established his literary reputation.¹⁴ It furthermore ushered in the third period in his career as a writer, namely the study of problems of southeastern Europe and of the Germans within this area. Hitherto Zillich has been called "just another writer".¹⁵

The action centers around Lutz Rheindt during the first twenty years of his life. Born in Transylvania, he learns at an early age from his father what his German ancestors have contributed to the development of the country. In school Lutz comes in contact with boys who feel just as intensely Hungarian and Roumanian as he does German. This acquaintance, however, amounts to a mere novelty, for none of the boys understands the problem involved. On the whole, Lutz leads a carefree life as he becomes familiar with the world about him.

In the second part of the novel the hero joins his grandparents in nearby Kronstadt, where he attends the German *Gymnasium*. The author portrays vividly the hopes and fears of the youth who has left home for the first time. The more serious side of life soon leaves its imprint on Lutz. Having reached the age where life assumes a deeper meaning, he begins to understand the cause of friction among the various peoples of his world. School feuds gradually lose their innocuous character to take on direful proportions involving the problem of Germans and Roumanians versus Hungarians. One such outburst actually requires police intervention.¹⁶ Lutz, however, does not lose faith in the world, for he realizes: "... "die Welt steht da wie sie eben ist; wir müssen in ihr leben und streben; wir sind alle nicht gut, haben Leidenschaften und müssen sie haben." ¹⁷

In the midst of what to Lutz and his companions in their adolescence seems an exciting life, comes the news of the declaration of war. Here the third and most turbulent part of the novel begins. At the age of eighteen

¹³ A complete bibliography (to 1936 inclusive) of Zillich's literary works by Ernst Metelmann is appended to an article by Hermann Roth: "Heinrich Zillich" in *Die Neue Literatur*, 39, 329-339.

¹⁴ cf. Steinborn, Willi: "Heinrich Zillich: *Zwischen Grenzen und Zeiten*". *Die Literatur*, 39, 113-114.

¹⁵ Cisek, Oskar W.: "Ostdeutscher Brief aus Rumänien". In *Die Literatur*, 25, 1393-1395. Probably the first mention of Zillich: "Heinrich Zillich, der neuerdings auch im *Neuen Ziel* fast dutzendweise mit Verschen aufwartete, ist ganz ungleich, zuweilen kindisch in seinem Gestaltungstasten."

Hajek, Egon: "Siebenbürgisch-deutscher Brief". In *Die Literatur*, 27, 618-620. "Sein erstes Buch . . . zeigt ihn auch noch nicht im Vollbesitz seiner stilistischen Eigentümlichkeiten."

Hajek, Egon: "Siebenbürgisch-deutscher Brief." In *Die Literatur*, 34, 574-576. "Hinter scharfer Beobachtung birgt sich ein starkes Talent; aber das Element der Poesie dringt nicht recht durch. Wir erwarten von Zillich endlich einmal den großen Wurf, nicht von dem heimischen Dichter, sondern von dem Schriftsteller des deutschen Kreises überhaupt. Auch die Stoffwahl ist entscheidend, und große Worte verpflichten auch in dieser Beziehung."

¹⁶ This stirring episode also appears separately under the title, *Knabenkrieg in Siebenbürgen*, in *Die Literatur*, 39, 33-34.

¹⁷ *Zwischen Grenzen und Zeiten*, op. cit., 278.

Lutz joins the army, in which he serves for two years. During his absence war comes to his home, but except for some material losses his family survives unscathed. Lutz returns from the war a man, young in years though deeply interested in the problems besetting the world. "Nur eines war anders geworden — die Herzen; nur eines verändert — die Menschen; nur eines sah man nicht wieder — die Toten."¹⁸ What does the future hold in store? Thus ends the novel.

Zwischen Grenzen und Zeiten has a twofold appeal. First, it ranks as an *Entwicklungsroman*. In the brief span of twenty years the hero passes from the influence of immediate home life, through the secondary school to the outside world of bloodshed and destruction. The ease and rapidity with which he acclimates himself to new situations, and his removal of seemingly insurmountable obstacles speak well for the author's ability to portray and develop character. The second drawing point of the novel lies in its general appeal. Though events center around Lutz, he represents the experience of the Germans as a whole in Transylvania. The other peoples in this district likewise receive their share of attention. In the treatment of Lutz' war experience, the author strikes a note familiar to all of them. This experience he artistically transforms into a document of strong national appeal. The author depicts the disintegration and final collapse of the Austro-Hungarian Empire, with the effect on all nationalities within its borders, especially of those in Transylvania.

The novel is autobiographical. Lutz Rheindt is none other than Heinrich Zillich who was born in Transylvania, attended the *Gymnasium* in Kronstadt and served with the *Tiroler Kaiserjäger* in the Austrian army from 1916-1918. In this connection he does not mention his service in the Roumanian army after Transylvania had become a part of that country. For him, this latter experience does not belong to the period "*Zwischen Grenzen und Zeiten*". The title suggests the transitional nature of the times as an interlude between the days of the old empire and the new European order.

While the novel appears lengthy, it does not allow our interest to flag, except perhaps where some of the descriptions seem too detailed. All episodes bear directly on the life of the hero, the more so when his life is considered representative of that of the Germans in Transylvania. That juxtaposition of rural life and national activities adds greatly to the effectiveness of the novel.

An underlying tragic note prevails, not so much in the portrayal of Lutz himself as in the reflections on the vicissitudes of life, dispossession, destruction and death as the result of selfish interests and war. "Das Leben aller geht durch das Unbekannte und Tragische."¹⁹ In spite of this pessimism, a spirit of optimism pervades the novel. Bleak as the outlook may seem, mankind has the power to build as well as to destroy. Above all, a renewal of faith and spiritual values will bring about an improvement of the future over the past.

¹⁸ *Ibid.*, 476.

¹⁹ *Ibid.*, 157.

The simple and prosaic style of *Zwischen Grenzen und Zeiten* does not contain any of the complexities characteristic of Heinrich von Kleist, nor the rich color of Gerhart Hauptmann's *Ketzer von Soana*. At times, figures of speech like, "Er gabelte den Sommer vom Erntewagen herunter und sumnte ein Lied",²⁰ lend variety and life to the commonplace.

Zillich's latest novel, *Der Weizenstraß*,²¹ suggests an approach to the post-war problem on the basis of faith with those who have given up their lives in the struggle. The survivors have brought back from the front a new code for living in a changed world. The silent influence of the dead continues, even though the earth conceals them from mortal view. The "Weizenstraß" thriving on their graves symbolizes eternal life.²²

Though both novels treat the same subject, *Zwischen Grenzen und Zeiten* deals primarily with the war itself, whereas *Der Weizenstraß* shows the aftermath of war. Here the author enters the fourth phase in his development, the period in which "das Menschliche" predominates. He treats a profound human problem of the readjustment to the new situation by the survivors of a catastrophe. Their plight requires more human understanding and forbearance than the fate of the dead who have passed on to their reward.

As editor of the periodical, *Klingsor*, which he founded in 1924 and edited until 1936, Zillich dealt at considerable length with the German character of Transylvania and its relation to the other nationalities of this region. A perusal of some of these articles²³ casts light on his philosophy. In his numerous treatises on foreign-born Germans he differs from his compatriots in that he makes theoretical contributions to the philosophy of his group and then illustrates his views in literary works.

The foreign-born German writer could not fulfill his mission without the support of his own national community. He can rely on this support, since his people rise "zu jener wunderbaren freien deutschen Bewußtheit, die nicht gebrochen werden kann durch Not und Verfall deutscher Staatsgebilde, weil sie an ein ewiges deutsches Bestehen glaubt."²⁴ Here Zillich clearly expresses his belief in cultural values that alone can outlive periods of political stress and upheaval. The Transylvanian-German writer must execute a great trust, serving as an intermediary between "westliche Formenerkaltung" und "östliche Gärung."²⁵ The peoples at the crossroads of Europe — in the east and southeast — must reconcile the two.

In carrying out this extensive task, the poet has certain responsibilities:

Er wird . . . der Hüter eines deutschen Lebensempfindens sein,

²⁰ Ibid., 146 f.

²¹ Munich 1938.

²² Reviews of the novel:

Döring, Hans-Werner: "Heinrich Zillichs *Der Weizenstraß*". In *Zeitschrift für Deutschkunde*, 53, 367-369.

Kutzbach, Karl A.: "Zillich: *Der Weizenstraß*". In *Die Neue Literatur*, 39, 564.

²³ *Klingsor* apparently is not available in America, though much of this material is duplicated in articles accessible in other periodicals.

²⁴ Zillich, Heinrich: "Der auslanddeutsche Dichter." In *Die Literatur*, 37, 241.

²⁵ Ibid., 243.

das nicht klein und begrenzt ist, sondern das auch dort, wo es stofflich verengt scheinen mag, durchstößt zur seelischen Weite. Man wird vom auslanddeutschen Dichter weniger die Abschrift des landwirtschaftlichen Lebens, in dem er wurzelt, erwarten, sondern eine welt-offene, völkerbegreifende Haltung, die das wesenhafte Geheimnis der deutschen Mittlerfähigkeit und der auslanddeutschen Widerstandskraft ist.²⁶

This statement summarizes his conception of the supreme accomplishment of the foreign-born German poet, i. e. the promotion among his people of a German philosophy of life. For the attainment of this goal he must rise above the narrow canvas of his home to show evidence of an open-mindedness characterized by good will and understanding toward all peoples. Because his earlier works did not rise above this narrow canvas, they could not command attention as significant literature, except perhaps in Transylvania itself. Nor does the fact that a German author comes from a non-German country and has an admirable command of the language entitle him to milder criticism in the event that his works do not meet standard literary requirements. For this reason, too, Zillich labored in obscurity for many years until the great novel proved his literary ability.²⁷

Zillich has also devoted himself to a careful study of the relationship of the writer to history.²⁸ Life without historical consciousness would mean existence without refuge, without God. Bearing this in mind, the writer, for Zillich, accomplishes his greatest work when he employs an historical perspective. His interpretation of the activities of those who have gone before represents his crowning achievement. *Zwischen Grenzen und Zeiten* made so immediate an appeal because it takes cognizance of this perspective: it deals with a far-flung outpost of German colonization, its basically German characteristics, yet also its direct support of and contribution to western civilization.

Zillich remains consistent. While readers may disagree with some of his views on the position of the *Auslanddeutschtum*, they will credit him with formulating a theory and then putting it into practice in his works. In fact, had he not blended the theoretical and the practical in his temperament, he could not have written so satisfactory a dissertation in economics

²⁶ Ibid., 243.

²⁷ Other articles by Zillich on similar subjects include: "Schicksal und Sendung des Auslanddeutschtums". In *Dichtung und Volkstum*, 35, 289-303. "Arten deutscher Auswanderung". In *Die Literatur*, 39, 585-588. Distinguishes between "einer sendungs-haften und einer Notauswanderung" and considers most of the German emigration to eastern Europe as belonging to the former. "Josef Pontens deutsches Romanwerk". In *Die Neue Literatur*, 36, 15-20. "Heimat und Ahnen". In *Die Neue Literatur*, 38, 621-627. Background of the novel, *Zwischen Grenzen und Zeiten*. "Deutsche Kultur und Sprache im Osten". In *Das Innere Reich*, 6, 822-835. Surveys the nature of German settlement, culture and language in eastern Europe, together with its significance to western civilization.

²⁸ "Die deutsche Dichtung und die Welt der Geschichte". Vortrag, gehalten beim Ersten Großdeutschen Dichtertreffen in Weimar am 23. Oktober 1938. Printed in *Das Innere Reich*, 5, 1179-1196.

(Berlin 1923) as well as a stirring novel. Any detriment this tendency may cause to Zillich's literary style is offset by the substance and conviction it carries.

Above all, Heinrich Zillich propones an ethical standard of art as an integral part of a people's history. The writer can not isolate himself from the national scene, for his works are the reflection of his heredity and environment. Indeed, Zillich affords ample evidence of this approach, whether it be in *Der Urlaub*, *Zwischen Grenzen und Zeiten* or in *Der Weizenstrauß*. If some of these thoughts are not new, they nevertheless claim validity in our day, and he well deserves being read as one of the outstanding exponents of the point of view which seeks to derive general truths from the individual experience.



MODERN FOREIGN LANGUAGE STUDY AND THE NEEDS OF OUR TIMES *

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"*Nolite conformari huic saeculo*" (Romans XII, 2)

It is entirely fitting to devote some time to a discussion of the humanities in their relation to the needs of our times. Every field of learning should ask itself from time to time in what respect it contributes to its age. Such self-questioning, however, is as disagreeable as leaving a cozy corner by the fire to face the hostile cold of the night, and therefore many of our efforts are aimed at the preservation of our peace of mind. We strive to establish a little scholastic cosmos of our own, isolated from the rest of the world. We devote a great deal of time and space to discussing matters that have relevance only within that cosmos. We prove our realness to ourselves by quoting each other frequently and extensively and by electing each other to committees. Self-questioning is indeed disagreeable. If we hesitate to undertake it, we merely demonstrate the humanness of humanists. It is not only fitting, however, but, for the modern languages, it is imperative to engage in such self-questioning; for in our days the field of modern languages is undergoing a severe crisis. This crisis is so pronounced that two of the recent presidential addresses of the Modern Language Association have assumed a military character. Professor Carleton Brown, in 1936, started in this vein with his address: *The Attack on the Castle*. In 1937, Professor Eduard Prokosch referred to *Treason Within the Castle*, and Professor J. S. P. Tatlock, in 1938, with his brilliant address on *Nostra Maxima Culpa*, introduced a note of doomsday. There is a general crisis in the humanities, there is a particular and more acute crisis in modern foreign languages. In the field of German, recent political developments have further intensified the crisis. Many among us are seriously concerned about the future of our chosen field. We have more than one reason to consider foreign language study in its relation to the needs of our times.

Our attitude in such an undertaking may perhaps be that of men and women worried about their daily bread; and unfortunately some of the apologies for modern language study sound a note of professional propaganda. All too often we emphasize an effort to satisfy passing needs of the time, too commonly do we protest the practical use of language study. We have gone altogether too far in surrendering uncritically to the demands of our age. Now the time has come to re-establish Modern Language Study as a branch of the humanities. The question is not whether we shall be able to adapt ourselves to the times. It is rather whether we may remain true to the fundamental ideas of the humanities. To adapt the words with which Emerson ends his *Essay on Self-Reliance*, nothing can bring us peace but the tri-

* New Orleans, December 27, 1939, A. A. T. G.

umph of principles. It becomes our most urgent task to re-establish our principles and to combat a tendency toward cynicism in our ranks. For cynics are such, „ . . . welche das Tier, die Gemeinheit, die 'Regel' an sich einfach anerkennen. . . . ”¹ Cynicism is as deadly to the values of our work as are the deplorable attempts within our group to surrender to the prejudices of the day and to disguise ourselves as social scientists.

The difficulties of our profession are based mainly on the crisis in the humanities. This humanistic crisis, however, is only part of a much greater process. There are many ways of characterizing it: In the economic field it may be described as the gradual replacement of capitalism by planned economy; in political life it might be described as the threat against democracies latent in totalitarian regimes; in the spiritual sphere reference might be made to the arrival of materialism; and historians might adopt Spengler's formula of the *Decline of the West*. The Spanish philosopher Ortega y Gasset has found a term which to a humanist may seem to contain the essence of the present crisis. He speaks of *The Revolt of the Masses*. He says, "The characteristic of the hour is that the commonplace mind, knowing itself to be commonplace, has the assurance to proclaim the rights of the commonplace and to impose them wherever it will."² This analysis furnishes an explanation of the real causes for the critical situation of Democracy in our days. Democracy is not really threatened from without. Democracy cannot really be saved by faithful lip-service to its principles. Democracy is not preserved or destroyed at the polls. The real reason for its destruction is the reduction to mass-men of the individuals from whom it draws life. The arrival of the mass-man in our age is of direct concern not only to those interested in the perpetuation of democracy. It is of direct and vital concern to the humanist. It accounts for the basic seriousness of the fight waged in our schools for and against the humanities.

The arrival of the mass-man has been responsible for three phenomena in our lives which stand in contrast to the ideas of humanism: the emphasis on the *material* side of life — the emphasis on *quantity* — the emphasis on the *average*. In the field of education the arrival of the mass-man has meant extension of secondary and higher education to an ever-growing number of citizens. It has also caused, at the beginning of our century, the gradual abolition of the prescribed curriculum. The arrival of the mass-man, at an early stage, even contributed to the rise of our own field. It would be easy to demonstrate in extenso how the arrival of the mass-man is responsible for these and many other developments. If we were social scientists we would be satisfied to analyze the sociological causes of existing trends. Being humanists, it behooves us to confront our times and their beliefs with a system of values rather than to analyze the causes of materialism.

The fact that we may disagree among ourselves over the relative

¹ Friedrich Nietzsche, *Jenseits von Gut und Böse*, Kröners Taschenausgabe, p. 36.

² *The Revolt of the Masses*, translation from the Spanish. London 1932, p. 18.

importance of this or that value must not discourage us. It is no real argument against the humanistic attitude that nothing absolute can be said in the sphere of values. It is no argument against us to say that taking sides and making decisions is an unscientific, unscholarly attitude. Being humanists, we must refuse to draw a line between the practical and the theoretical sides of our lives. We cannot accept a dichotomy in a realm of scholarliness and one of practical reality. Being humanists we insist that the good life is created by a totality of efforts. We also refuse to draw a line between a sphere of eternal values and that of reality. The accusation that we are dualists has been made on the grounds that we claim the metaphysical reality of a realm beyond and outside the world of our experience.³ In fact, however, we are no more dualists than is a captain who navigates his ship across the ocean by shooting the sun and stars. If his shipmates happen to be blind to the sun and stars, that does not entitle them to call him a dualist. And to follow our metaphor through: the captain would be stupid to claim that sun and stars never move or change.

Nothing is more depressing in the present state of affairs than the attitude of a great many whose behavior would lead one to believe that the humanities are doomed. Their only hope for a survival of our field seems to be an attempt to establish ourselves as social scientists. Professor Algernon Coleman in his report on *The Teaching of Modern Foreign Languages in the United States* thinks that we can hopefully make room for the social sciences, "the logical justification of which is unimpeachable."⁴ In the high schools we see tendencies to restrict the teaching of languages to what is euphemistically called the "principles" and to devote the rest of the time to such trivialities as the superficial study of foreign customs and mores.⁵ In the selection of text books we tend to look for material that is socially significant or typical rather than to choose the great works of great men. There is probably not one among us who at one time or another has not fallen victim to this trend toward the un-humanistic pseudo-scientific approach of the social sciences. Again, the question is not, how far we can afford to go in a compromise. It is quite clearly a question of principles. We cannot be humanists and agree to an extension of the social sciences. It is not as *ancilla sociologiae* or as a modified social science that our work can claim merit. It is rather in our insistence on principles diametrically opposed to the trend of the times toward social sciences that we can find our *raison d'être*. It is our insistence on the values of the intellectual world, of the individual, and of quality that can contribute toward a solution of the problems of our times. And while many of our contributions are common to all humanistic

³ R. Freeman Butts, *The College Charts Its Course*, N. Y. and London, 1939.

⁴ New York 1929, p. 9.

⁵ Cf. C. M. Purin, *A Year's Course in Foreign Civilizations for High School Students*, M. F. D. U. 31: 96 ff. (This writer considers Purin's article representative of a group in our field, which has sacrificed humanistic ideals to the commonplace mind and its rights.)

studies, some are peculiar to modern foreign languages only, and some belong to German exclusively.

Idealism versus Materialism.

In 1876, Thomas Huxley addressed the students at Johns Hopkins. What he said then about material achievements is even more pertinent today. He said: "I cannot say I am in the slightest degree impressed by your bigness, or your material resources, as such. Size is not grandeur, and territory does not make a nation. The true issue, about which hangs a true sublimity and the terror of overhanging fate, is what are you going to do with all these things." In one of his late poems, Heinrich Heine expressed similar misgivings about material progress:

Mittelalterliche Roheit
 Weicht dem Aufschwung schöner Künste:
 Instrument moderner Bildung
 Ist vorzüglich das Klavier.
 Auch die Eisenbahnen wirken
 Heilsam aufs Familienleben,
 Sintemal sie uns erleichtern
 Die Entfernung von der Sippschaft.
 Wie bedaur' ich, daß die Darre
 Meines Rückgratmarks mich hindert,
 Lange Zeit noch zu verweilen
 In dergleichen Fortschrittswelt.⁶

So much has been said and written on the spiritual value of the humanities that we may be brief here to the point of oversimplifying: The humanities conceive the individual as an absolute value, not as a cog in the social machinery. They refuse to establish a pattern to which the individual would have to conform in order to obtain social and material success. The humanities contribute to the advancement of truth. They refuse to consider material usefulness, or to be made the handy-men of material progress. In the field of foreign languages, we have strayed from these humanistic ideals. In our emphasis on tangible progress and measurable achievements, achievements which are registered in terms of the group, we give evidence of having lost a sense of values of which Huxley's and Heine's words are representative. We are inclined to follow a line of procedure as indicated in the *Publications of the American and Canadian Committees on Modern Languages*. One of the gravest problems confronting us is their emphasis on the technical and statistical aspects of modern language teaching above values which cannot be easily recorded and to which Goethe refers in *Wilhelm Meister* as respect for things above us, for the things under us, and for the things like us.⁷ There is, of course, no objection to technical improvements as such. The findings of the professional educators as well as of technicians in our own field

⁶ Karpeles edition II, p. 554 f. Cf. also Ernst Jockers, *Philosophie und Literaturwissenschaft*, G. R., 10: 73 ff. and 166 ff.

⁷ *Wilhelm Meisters Wanderjahre*, Book two, first chapter. Cf. Professor A. P. Hohlfeld's *Rückblicke und Ausblicke*, M. F. D. U. 30: 49 ff.

should enable us to direct our work more efficiently, and there is no reason why they could not serve this purpose. These technical improvements have, however, perhaps against the intentions of their originators, encouraged an attitude foreign and detrimental to the humanistic ideal of language teaching. Instead of using as a means to an end such devices as frequency lists, minimum vocabularies, graded readers, verb wheels and objective tests, many of us have come to feel that our teaching is satisfactory if only it makes use of these pedagogical gadgets. All too frequently we evaluate the success of our work in terms of objective tests or in the number of pages read. We fail to see that the contributions to be made by the humanities in general and by modern languages in particular begin only where we have left off. We consider our instruction successful if only the reading objective has been attained. We are not worried if our students never feel the desire to touch a good book after they have left our instruction. The cold stare of facts and realities has put us into an hypnotic sleep. In this sleep we have lost cognizance of our purpose. We have even allowed humanists of a certain type to reduce us to the level of a rather unimportant tool. We have therefore more or less peacefully agreed that two years of college work in a foreign language is all we can expect "in these difficult times." We have even failed to make use of some of the findings of the above-mentioned committees.⁸ These studies indicate that it is wasteful to let poor students take a small amount of language work. Instead of raising our demands for students' time, as is only logical with the extension of secondary and higher education to wider ranges of the population and the consequent lowering of standards, we have decreased our demands. The result is obvious. Many poorly equipped students have failed to derive any value from their work in foreign languages. They have testified against foreign languages and in turn have contributed to the difficulties of our work: „Das eben ist der Fluch der bösen Tat, daß sie fortzeugend immer Böses muß gebären!“

The materialism of our age has also influenced our attitude as historians of literature. Many of us have fallen prey to an interpretation of literature which sees in it only the manifestations of the *Zeitgeist* instead of accepting each literary product as an individual work of art. We have, in a great number of instances, indulged in semi-sociological interpretation — an interpretation which is not sociological enough to be of use to the sociologist and which is too sociological to do justice to the individuality of the work. In a paper on the *Epochs in German Literature*, Robert Herndon Fife has stated the point of view of the humanist regarding a materialist interpretation of history: "We may readily concede that all men must eat, that all wear some sort of clothes, all dwell in families and communities, and all, or almost all, gain their livelihood by co-operative effort. It also cannot be denied that all are

⁸ I. e. the studies of Oscar H. Werner and Clifford Woody, both in volume 17 of the *Publications of the American and Canadian Committees on Modern Languages*, New York 1930.

the subjects, or victims, of political activity and political change. But that the motives of the events that constitute history depend on these rather than on the ethical and the aesthetic forces that arise intuitively from the depths of our nature and have defied hunger and thirst, torture and death, and every humiliation of the body and cataclysm of nature, cannot be conceded."⁹

Not only has our interpretation of literature attempted to conciliate the materialistic trend of the times. Instead of acting against the materialistic interpretation of life we have even tried to prove the value of foreign language study in increasing the earning power of the individual. Instead of strengthening those ethical and aesthetic forces of which Professor Fife speaks, we have advertised the usefulness of German for scientists and have attempted to prove its usefulness in other fields. We have forgotten the words of Nietzsche who in his lectures *Über die Zukunft unserer Bildungsanstalten* clearly contrasts, as mutually exclusive, "Anstalten der Bildung und Anstalten der Lebensnot."¹⁰

A direct consequence of the materialism of our time is its emphasis on that which is tangible, visible, audible, measurable. Many of the arguments against idealism or "irrationalism" are actually directed against something which is considered unreal because it is not accessible to the five senses. The argument against literature, "that it does not deal with reality but rather with an image — a fading illusion of reality" is not "the gravest."¹¹ It is rather evidence of an interpretation of reality which the humanist cannot accept any more than he can a "sensible, comfortable, useful, expedient life"¹² as the end of education. Again we must lament a betrayal of principles: Literature is not a mirror of reality. If it were, any court reporter could surpass Hölderlin. Literature is not significant for its portrayal of reality. Yet most of our interpretations of literature are centered around its tangible qualities. We often describe a literary work of art, classify it and analyze it. How amazed and ashamed are we sometimes to find that our students show a more adequate reaction than we do, and are sincerely moved by the aesthetic beauty of the work in question! German literature more than any other should be a counter-agent against the trend we have indicated. We can not do full justice to *Barock* poetry nor can we understand the Romantic works by reducing them to their content of thought and of matter. No analysis can hope to penetrate the secrets of Mignon's songs or the beauty of Mathias Claudius' *Abendlied*. They must be experienced as totalities. — There is, incidentally, something basically wrong with the preparation of teachers of foreign languages. All too often their graduate studies force them to devote much time to minor works. In their eagerness to make an original contribution to our field of knowledge, they are apt to lose the enthusiasm for great literature which is one of the most desirable qualities in a teacher.

⁹ G. R. 14:94.

¹⁰ Kröner edition, p. 356.

¹¹ Helmut Rehder, *Literature as an Experience*, M. F. D. U. 31:262.

¹² Id.

German literature more than French or Spanish is a literature of the dream, of that which is beyond the intellect and the world of tangible realities. Heinrich Heine, in his *Englische Fragmente*, has written an apology for this side of the German mind: „Lieber Herr, scheltet mir nicht die Deutschen! Wenn sie auch Träumer sind, so haben doch manche unter ihnen so schöne Träume geträumt, daß ich sie kaum vertauschen möchte gegen die wachende Wirklichkeit unserer Nachbarn. . . . Wenn einst, was Gott verhüte, in der ganzen Welt die Freiheit verschwunden ist, so wird ein deutscher Träumer sie in seinen Träumen wieder entdecken.”¹³ The irrational character of German literature makes it the natural remedy for the shallow rationalism of our times. There is reason to believe that some reaction against this rationalism is on the way. The revival of music in this country is an indication of it, the success of sects is another. German romanticism and German music should be allowed to take part in this spiritual revival. On the part of the German instructors it is only a matter of practical intelligence to use the tremendous possibilities of our field in this regard. Professor T. Schreiber at Pueblo Junior College has had excellent results with his Wagner courses. A similar course at Bryn Mawr College proved so popular that it had to be divided into two sections. The use of music in teaching, however, is not merely materially useful but it has — and this is more important — a definite bearing on the needs of our times. It may be instrumental in leading American civilization out of its rationalistic impasse.

Quality versus Quantity.

A direct result of the materialism of our age is an emphasis on quantity over quality. The commonplace mind delights in counting and weighing, while the superior spirit evaluates and judges. One result of our preoccupation with visible output is a concept of time as a rapidly moving process, a concept which is detrimental to human happiness as well as to the production of worth while works. In the humanities no exception to this trend can be noticed. We have capitulated before the time-concept of our age. We apologize for dealing with the “past”.¹⁴ We put quantity before quality. The program of Saint John's College, designed to be a bulwark of humanism, bears out this point. It proposes to cover a range of subject matter which would tax the comprehension of Leonardo da Vinci. Serious and gifted scholars in our ranks have adopted the belt system and produce second rate material en masse. Heads of departments more often than not are rushed executives interested in a numerically impressive output in pages and Ph. D.'s. They are often caricatures of serene scholars. Young men at big universities are encouraged to produce quickly rather than well.¹⁵ And first and second year students are inter-

¹³ Karpeles ed., vol. IV, p. 8 f.

¹⁴ Cf. Rehder's article which seems motivated by impulses parallel to this writer's but which is too conciliatory.

¹⁵ Heinz Bluhm, *Nietzsche und die Gelehrtenexistenz*, M. F. D. U., 31:65 ff. An excellent statement of the problem.

ested in their reading speed rather than in the value of what they read. The study of a foreign language should prove a valuable help in combating this unfortunate trend of the times. We instructors could make a valuable contribution to the times by showing our students the rewards of slow plodding, rather than hurrying them through a streamlined course. The young Nietzsche recognized a value in philology which can be found in our work as well: "Philology is that venerable art which exacts from its followers one thing above all — to step to one side, to leave themselves spare moments, to grow silent, to become slow — the leisurely art of the goldsmith and of the connoisseur applied to language: an art which has nothing to do but carry out fine careful work, and attains nothing if not *lento*. For this very reason philology is now more desirable than ever before; for this very reason it is the highest attraction and incitement in an age of 'work'; that is to say, of haste, of unseemly and immoderate hurry-scurry, which is intent upon 'getting things done at once' even every book, whether old or new."¹⁶ The teacher of modern languages should keep these words before his eyes. They can give him a new attitude toward his work. He will not be concerned so much with the amount of "culture" transmitted but rather with its genuineness. He will understand that it is never a question of "covering" so much material but of starting a process in the student. He will see the wisdom of the words of Edouard Herriot who at one time said that education must not fill a vessel but light a torch. He will remember the words from Otilie's diary in the *Wahlverwandtschaften*: „Ein Lehrer, der das Gefühl an einer einzigen guten Tat, an einem einzigen guten Gedicht erwecken kann, leistet mehr als Einer, der uns ganze Reihen untergeordneter Naturbildungen der Gestalt und dem Namen nach überliefert."¹⁷

There is, in our times, a rush toward those studies which promise immediate dividends for time invested. It is an essential characteristic of foreign language study that it requires at least one year of hard and patient work before it shows any semblance of rewards. It is highly questionable whether we do our students a good service by turning this long and tedious process into a pleasant entertainment and by giving them the illusion of making tangible progress every day. In the long run, it may be more rewarding to hold before their eyes, as a far distant goal, the reading of the foreign literature, and to emphasize the preparatory character of the work done the first year and in part of the second. Such an attitude may be conducive to patience and thoroughness, both highly desirable attributes in our restless age.

The social sciences hold that a knowledge of society and its problems and of democratic institutions are the answer of education to the crisis of democracy. They believe that education should be directed at the reasoning faculties of men — who shall know the truth and be made free

¹⁶ Elisabeth Förster-Nietzsche. *The Life of Nietzsche*, vol. I, New York, 1912, p. 183.

¹⁷ Book two, seventh chapter.

by the truth. The social sciences further claim that life has become more complex and that therefore our youth must be prepared for it by learning about as many of its complexities as possible. On the basis of this reasoning, there has come into vogue an educational trend which some of us, perhaps erroneously, identify with Columbia Teachers College. This trend is toward an extension of territory covered in secondary and higher education, with special emphasis on the social sciences, toward the establishing of national standards, and toward the "social significance" of learning. The humanist finds himself hesitant to follow the indicated path. He is not convinced that anything basic has become more complex in our lives. He believes that the experiences of victory and defeat, activity and rest, love and death are just as simple or complex as they always were. He sees an element of cheapness and shoddiness in attempts to broaden the educational territory, and to make the young acquainted with the mass and its reactions. He regrets the preoccupation of modern education with the intellect and he wishes something might be done about the character of our students.¹⁸ He feels that character can only develop around a core of sound interest and knowledge. He fears that progressive education overlooks values of character which develop through the concentration of all efforts of the individual on one field or one job: namely, faithfulness, steadiness, humility, selflessness, courage.

There is an element of pessimism in limiting ourselves to the practical and possible — a pessimism which in turn infects the young who, for lack of distant goals, lose their enthusiasm. In a recent work on modern music there are lines which seem a variation of Manto's beautiful words about Faust: „Den lieb ich, der Unmögliches begehrt." These lines are especially encouraging because they come from a man whose compositions are proof that he is not a reactionary. Ernst Krenek, in his booklet *Über neue Musik*¹⁹ has this to say about the old "Lernschule" and the new "Arbeitsschule": „In Kürze zeigt sich aber, daß diese Bewegung zur sogenannten Geistesfreiheit in Wirklichkeit den geistesfeindlichsten Absichten dienstbar gemacht wurde. Anstatt, daß die Befreiung vom Ballast alter Gedächtnis- und Fertigungsübungen zu einer Vertiefung in die wirklichen Probleme, die die neue Entwicklung der Musik darbietet, benützt worden wäre, hat man lieber den Weg des geringsten Widerstandes gewählt; man hat die Kinder auf die genügsame Beschäftigung mit dem Erreichbaren trainiert, anstatt ihnen zu zeigen, daß das Wesentliche das Unerreichbare ist. In der scheinbar so optimistischen Bejahung des Erreichbaren, in der Bescheidung auf das Diesseitige, liegt in Wirklichkeit ein großer Pessimismus, der mit einer gültigen Konzeption der Menschenwürde nicht vereinbar ist. Es gehört mehr Mut dazu — und darum ist es auch ein würdigeres Erziehungsziel —, der Unerreichbarkeit bestimmter Gehalte für die Mehrzahl der Menschen ins Auge zu sehen und sie zu

¹⁸ An excellent exposition of the problem can be found in Harry K. Eversull, *Education and the Democratic Tradition*, Marietta College Press 1938, p. 60 ff.

¹⁹ Wien 1937, p. 99.

respektieren, und doch unverdrossen auf dem Weg zu dem Gipfel, von dem man weiß, daß man ihn nicht erreichen kann, so weit zu steigen, als es der eigenen Kraft nur immer möglich ist, anstatt frisch-fröhlich auf jeden Fall unten zu bleiben und die Bewohner höherer Bezirke als Narren und Gesellschafts- oder Volksfeinde zu erklären. Es ist das Kenzeichen des modernen Barbaren, der jene nicht fertig gewordene oder schon wieder verwilderte Form des zivilisierten Menschen ist, daß er den Fremden, den er nicht versteht, auslacht oder erschlägt; nur das Tabu des Fremdenverkehrs vermag ihn eventuell vor solchem Ausleben seiner Instinkte zurückzuhalten. Der echte Wilde öffnet dem Fremden sein Haus und hält den Narren, oder wer ihm als solcher vorkommt, heilig."

The study of foreign languages may be a long and hard process. Its rewards may be intangible. Its goal may be unattainable. All the more reason for strengthening this discipline in an age of restlessness, impatience, lack of enthusiasm and barbarism!

Individual versus Average.

Our newspapers and periodicals are full of discussions on the crisis of democracy. We all believe with Plato, that "states are as men are; they grow out of human characters."²⁰ But we fail to see that the real danger for democracy lies not so much in the arrival of totalitarian regimes in Europe and Asia as in the rise to political power of the mass-man.²¹ Sanctification of constitution and civil liberties is not going to prevent undemocratic forms of government. These things, just as the material goods to which Huxley had reference, are ours. And the question is again, what are we going to do with them.

The humanist is not interested in turning out mass products. He is loath to accept any universal educational standards as binding. He recognizes that each human being stands under his own star. In an age of uniform thinking, therefore, he considers it his duty to rediscover and re-establish the individual. In an education preoccupied with averages and norms, percentiles and means, standards and deviations, it becomes his task to awaken understanding for the individual. And, as Ernst Jockers has pointed out in his essay on *Philosophie und Literaturwissenschaft*, the best approach to man is through great men: „Wer den Menschen erklären will in der ihm eigentümlichsten Wirksamkeit, der schöpferischen, der muß ihn in seinen höchsten Exemplaren erklären, nicht in dem durchgängigen Mittelgut, dieser Fabrikware der Natur, wie Schopenhauer sich auszudrücken beliebte."²² In an age which believes in the dramatic greatness of baseball games,²³ it becomes the task of the humanist to defend the greatness of the tragic hero, who is great, not because he is representative

²⁰ Republic, Book VIII.

²¹ Cf. Thomas Mann, *The Coming Victory of Democracy*, New York 1938, p. 32.

²² G. R., 10:169.

²³ *The Purposes of Education in American Democracy*, Washington, D. C. 1938, p. 65.

of his time, not because he contributes to his age, not because he conforms, but because he is true to the „Gesetz, nach dem er angetreten.“

In an age which stresses the control of social conditions over the individual, it becomes the task of the humanist to stress the power of the human will. If he is at all familiar with his subject he will be aware of the decisive influence of the times on even the greatest. But he will make it his duty to sacrifice everything in his teaching to that which he considers most important: the great individual and his work. German literature is outstanding for its wealth of great personalities — personalities often romantic and unrealistic, even freakish, but always true to themselves. In a letter to Friedrich Nietzsche in 1887, George Brandes has observed this trait as characteristic of a German: "All I meant by being German was that you write more for yourself, think more of yourself in writing, than for the general public; whereas most non-German writers have been obliged to force themselves into a certain discipline of style, which no doubt makes the latter clearer and more placid, but necessarily deprives it of all profundity and compels the writer to keep to himself his most intimate and best individuality, the anonymous in him."²⁴ If it is true that the humanities offer an antidote against the triumph of the average, and if it is true that German literature is outstanding for its individualism, then we, the teachers of German, must refuse reading material which is representative of the average of the German people rather than of great and valuable literature. We must insist on acquainting our students with the great, with Goethe and Schiller, Hölderlin and Kleist, Heine and Nietzsche, Thomas Mann and Rilke, rather than with Heyse, Baumbach, Meyer-Förster, and Kästner. Our ambition must not be to out-piffle English courses on the Western short story by presenting our students with pictures of sauerkraut-eating Teutons. That side of Germany is as uninteresting as are the case histories with which social scientists spice their often insipid broth. Money-changers in educational disguise have reduced youth to a period of preparation for money-making by inculcating in the young the standards of the herd. It becomes the task of the humanist in general and of the German teacher in particular to introduce young men and women to the great.

A number of us doubt whether we and our families will be able to eat if we refuse to go with the times. It would be easy to answer with the scorn of Heine's Grenadier „Was schert mich Weib, was schert mich Kind.“ It would be most picturesque to appeal to that German enthusiasm which inspired Madame de Staël to write her book about Germany. It would be dramatic to end with an appeal to the German virtues which Tacitus held up to his decadent age.

It would not be proper, however, for a humanist to make such dramatic and unrealistic appeals. It is part of his faith to observe reality and to discover that which is possible. Today more than ever he has good reason to believe that his times need him. In times when "the common-

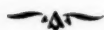
²⁴ George Brandes, *Friedrich Nietzsche*, London 1914, p. 66.

place mind has the assurance to proclaim the rights of the commonplace and to impose them wherever it will," the humanist need not worry about his existence. He can cheerfully follow Goethe's words:

Sich des Halben zu entwöhnen
Und im Ganzen, Vollen, Schönen
Resolut zu leben.

For the commonplace mind is becoming aware of his predicament. He fears that he is not living the good life and he is willing to be guided.

There is a genuine need for the contribution of the humanist. If the humanist remains true to his principles he need not fear for the material welfare of himself and his family. He cannot but win his fight because his is the good fight. His only real enemy is his own half-heartedness and cowardice. More than ever the times need him. Man is clamoring for spiritual food. If he does not receive it, he will turn to false prophets. It becomes the mission of the humanist to minister to the needs of his times. He need only return to his original articles of faith to give his times that which they need most: faith in the human being and in his essential goodness.



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This bibliography includes biographical and critical literature published during the year 1939, both in and outside of Germany, in the field of modern German literature — that is, from naturalism to the present. The final numbers of a few journals were not available at the time of going to press; any items they yield will be included in a supplement which will appear together with the 1940 bibliography.

The following abbreviations are used: AGR—American-German Review; Aut—Der Autor; BA—Books Abroad; Bb—Die Buchbesprechung; Bei—Die Bücherei; Bk—Bücherkunde; BV—Buch und Volk; Bw—Der Bücherwurm; CFA—Cahiers Franco-Allemands; DDS—Der deutsche Schriftsteller; DiV—Dichtung und Volkstum; DKLv—Deutsche Kultur im Leben der Völker; DR—Deutsche Rundschau; DVLG—Deutsche Vierteljahrschrift für Literaturwissenschaft und Geistesgeschichte; Eck—Eckart; ER—Europäische Revue; GA—Geistige Arbeit; GDZ—Geist der Zeit; GE—Der getreue Eckart; GLL—German Life and Letters; GQ—German Quarterly; GR—Germanic Review; GRM—Germanisch-Romanische Monatschrift; He—Helicon; Ho—Hochland; IR—Das Innere Reich; Li—Die Literatur; LGRP—Literaturblatt für germanische und romanische Philologie; MDG—Monatshefte für das deutsche Geistesleben; MDU—Monatshefte für deutschen Unterricht; MLN—Modern Language Notes; MW—Maß und Wert; NaM—Nationalsozialistische Monatshefte; Ne—Neophilologus; NeM—Neuphilologische Monatsschrift; NL—Die neue Literatur; NR—Die neue Rundschau; NS—Die neueren Sprachen; Ob—Der Oberschlesier; OM—Ostdeutsche Monatshefte; PL—Poet Lore; PMLA—Publications of the Modern Language Association of America; RG—Revue germanique; RLC—Revue de littérature comparée; Sch—Die Scholle; SchM—Schlesische Monatshefte; SuM—Sudetendeutsche Monatshefte; Ta—Die Tat; Tü—Der Türmer; WM—Westermanns Monatshefte; Wm—Die Westmark; Wo—Das Wort; ZA—Zeitschrift für Ästhetik; ZD—Zeitschrift für Deutschkunde; ZDB—Zeitschrift für deutsche Bildung; ZDP—Zeitschrift für deutsche Philologie; Zw—Zeitwende.

We are anxious to list in this bibliography titles of doctoral dissertations in the year in which they are presented. This and any other information which may help to make the bibliography more complete should be addressed to H. Steinhauer, University of Saskatchewan, Saskatoon, Canada.

—H. S.

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Großrieder, H. RJSs *Bettler*. Der Schöpfungsgang des ersten expressionistischen Dramas. Freiburg/Schweiz 112 pp.

Sorge, S. RJS. München.

SPOERL, AUGUST. See § 1 under Fournier.

STEFFEN, ALBERT. Hofacker, Erich. ASs *Friedenstragödie*. MDU 34-40.

STEGUWEIT, HEINZ. See § 1 under Denis.

STEHR, HERMANN.

HS und das junge Deutschland. Bekenntnis zum 75. Geburtstag des Dichters. Herausgegeben von Franz Hammer. Mit einem Geleitwort von Hanns Johst. Eisenach 36 pp. [contains six essays by various writers].

HS-Nummer des *Oberschlesier* (February). Contains the following articles:

Dominik, Heinrich. Von der Weisheit des Dichters. 95-97.

Kaergel, Hans Christoph. Der Dichter HS. 90-93.

Köhler, Willibald. HSs Romantrilogie *Die Familie Maeckler*. 99-101.

Kurpiun, Robert. Kämpfer und Gottsucher HS. 93-95.

Schellhammer, Karl Ernst. Im Banne der Heimat. Die Grafschaft Glatz in der Dichtung HSs. 101-104.

Atzenbeck, Carl. HS. Sch 503-504.

Bancsa, Kurt. HS. Zu seinem 75. Geburtstag. GE 168-172.

Blanke, Gustav. HSs Menschengestaltung. [Diss. Münster]. Berlin 104 pp.

Fitzek, Hermann. HS. Zum 75. Geburtstage am 16. Februar 1939. SchM 38-39.

Fundner, Artur. Freundschaft mit HS. SchM 51-52.

Hentschel, Cedric. HS. GLL 94-106.

Hofacker, Erich. Stifters Abdias und Ss Heiligenhofbauer. MDU 321-330.

Meyer, Hans. HS. Zum 75. Geburtstage. *Der Wanderer im Riesengebirge* (February) 19-21.

Mikeletis, Edith. HS. WM 53.

Mueller, V. E. W. Was wir in Amerika an HS lieben. SchM 56-58 [includes several bibliographical items].

Petsch, Robert. Zur inneren Form der Dichtung HSs. SchM 54-56.

Richter, Fritz K. Zu HSs Drama *Meta Konegen*. MDU 87-97.

Schwarz, Richard. Die Mystik HSs. DVLG 54-89.

Taubitz, Felix. Stätten des Werdens und Wirkens. SchM 43-47 [biographical notes].

Witt, Berta. HS. Zum 75. Geburtstag am 16. Februar 1939. OM 607-609.

See also § 1 under Grothe, Hofstaetter, Kaergel.

STOESSEL, OTTO. Riedler, K. OS. [Diss. Straßburg]. 111 pp.

STRAUSS, EMIL.

Pankalla, G. Ein Goethescher Novellenstoff von ES gestaltet. ZD 616-618
[*Der Schleier*].

STROBL, KARL HANS. Drei Menschen auf meinem Weg. OM 530-534.

TAUBE, OTTO FREIHERR VON.

Der sechzigjährige Taube. DR (June) 215-217.

Bergengruen, Werner. OvT zum 60. Geburtstag. Eck 247-248.

Brües, Otto. Der Dichter OvT. Eck 251-255.

Fratzsch, Arnold. OFvT zum 60. Geburtstag am 21. Juni 1939. Bw 282-283.

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Schröder, Rudolf Alexander. Blick auf das Werk OvTs. Zu seinem 60. Geburtstag. NR (July) 24-33. Gruß an den sechzigjährigen OvT. ER 553-557.

THOMA, LUDWIG.

Kreutzer, Rudolf. LT. Bk 294-300. See also § 1 under Fournier and Heiseler.

TOLLER, ERNST. Wirth, Otto. ET, der Mensch in seinem Werk. MDU 339-348.

THROTA, THILO VON. Beyer, Heinz. TvT. OM 616-617.

TÜGEL, LUDWIG. Arens, Hanns. Ein Erzähler, wie wir ihn lieben. Tü 74-75.

TUMMLER, FRANZ. See § 1 under Fournier and Süskind.

VRING, GEORG VON DER. See § 1 under Fournier.

WAGGERL, KARL HEINRICH. See § 1 under Kainz and Schmidt.

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WATZLICK, HANS. Mein Leben. OM 534-536.

WEGNER, ARMIN T. See § 1 under Fournier.

WEINHEBER, JOSEF.

Birkholz, Alfred. Begegnung mit einem Dichter. *Der Wanderer* 29-31.

Laaths, W. Vierzig Oden von JW. IR 1221-1227.

Pfeiffer, Johannes. Form und Existenz. JWs dichterisches Werk. Eck 159-167.

Pongs, Hermann. JWs *Zwischen Göttern und Dämonen*. DiV 77-84.

See also § 1 under Kainz.

WENZEL, GEORG. Lange, Carl. GW siebzig Jahre alt. OM 224-225.

WERFEL, FRANZ.

Klarmann, Adolf D. Gottesidee und Erlösungsproblem beim jungen W.
GR 192-207.

Stamm, Israel S. Religious Experience in Ws *Barbara*. PMLA 332-347.

WIECHERT, ERNST. See § 1 under Groth and Hofstaetter.

WILDGANS, ANTON. See § 1 under Schmidt.

WINCKLER, JOSEF. See § 1 under Heiseler.

WITTIG, JOSEF.

Laskowsky, Paul. An JW. Zu seinem 60. Geburtstag. Ob 50-51.

See also § 1 under Fournier and Kaergel.

WITTSTOCK, ERWIN. See § 1 under Grothe.

WOLZOGEN, HANS VON.

Röll, Gustav Georg. HvWs letzte Dichtergrüße. Tü 427-429.

ZECH, PAUL. See § 1 under Becker.

ZIERSCH, ROLAND. See § 1 under Müller.

ZILLICH, HEINRICH.

Atzenbeck, Carl. HZ. Sch 559-60.

Döring, H. W. HZs *Weizenstrauß*. ZD 367-369.

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See also § 1 under Fournier and Hofstaetter.

ZWEIG, STEFAN.

Curtiss, Thomas Quinn. SZ. BA 427-430. See also § 1 under Bettex.

TWO DIFFICULT POINTS OF GERMAN GRAMMAR

ERNST FEISE

The Johns Hopkins University

It has been my experience for years that even tried teachers are unable clearly to explain the difference between 'aber' in contrast to 'sondern', 'es gibt' in contrast to 'da sind'. This is not surprising since our textbooks and grammars, as far as I am aware, are generally vague in their definitions of the usage and bearing of these words. It is, therefore, perhaps not beside the point to attempt a new clarification.

S o n d e r n — a b e r .

Curme in his grammar states the rule as follows: 'Sondern' is only used after a negative, and introduces a contradictory statement, while 'aber', which is used after either an affirmative or negative proposition, concedes the statement of the first proposition and introduces a limitation or a contrast.

The case of 'sondern' is clear. A sheer contrast is stated; in the sentence 'Der Tag war nicht warm, sondern kalt', 'nicht' is closely related to 'sondern' and both words receive no accent; the emphasis is purely on 'warm' and 'kalt'.

In the case of 'aber', however, the first proposition is not devaluated as a whole but only the adjective is. 'Der Tag war nicht warm, aber windstill': 'nicht' and 'warm' are closely related and 'nicht' receives a decided accent; the two words together mean 'kalt' and this is limited by 'windstill'. The meaning is: although the day was cold, it did not seem so on account of the lack of wind. It would be perfectly correct to turn the first proposition into a concessive clause: 'obwohl der Tag kalt (= nicht warm) war, war es doch wenigstens windstill.' A similar relation exists in the statements: 'Er hatte kein Geld, sondern große Ländereien' and 'er hatte kein Geld, aber große Ländereien'. In the first case, the first proposition is radically rejected and the second proposition prevails, i. e. he was landpoor, he was not able to pay his bills on account of frozen assets (or liabilities); in the second case, the second proposition turns the statement into a positive one: all he had to do was to sell some land for he was, after all, rich. 'Er war nicht reich, sondern zufrieden' would be a silly statement; 'er war nicht reich, aber zufrieden' establishes a contrast which leaves a positive balance.

In other words, 'sondern' demands two mutually exclusive propositions, 'aber' may be used after a negative if the first proposition can be converted into a concessive clause. This seems to me a teachable rule.

E s g i b t — d a s i n d

All rules relating to these expressions speak of 'es gibt' as conveying a certain vagueness. Such a definition might be accepted or rejected according to one's being a nominalist or realist, a distinction which would not facilitate the teaching of elementary grammar.

'Es gibt heute drei Leute in dieser Stadt, die . . . ' is certainly no vaguer than 'es sind heute in dieser Stadt drei Leute, die . . . '; and 'es sind da ihrer drei' admits the possibility of more existing while 'es gibt ihrer drei' precludes the existence of more anywhere beyond this number. Vagueness, therefore, is not the right connotation. The following four sentences are possible, meaningful, and correct and may show the difficulty arising from an introduction of the notion of vagueness in regard to time, place, and number:

- I a) 'Es gibt in diesem Zimmer augenblicklich drei Studenten, die immer dieselben Fehler machen.'
- b) 'Es sind in diesem Zimmer augenblicklich drei Studenten, die immer dieselben Fehler machen.'
- II a) 'Es gibt in dieser Stadt jetzt einen Doktor, namens Ernst Müller, der Krebs heilen soll.'
- b) 'Es ist in dieser Stadt jetzt ein Doktor, namens Ernst Müller, der Krebs heilen soll.'

The difference lies exclusively in the speaker's subjective interpretation. In Ia and IIa he stresses the idea, the abstraction, the fact that such a case exists, and this generally includes a feeling of surprise, of wondering: 'Man denke sich, es gibt . . . ' (Curme introduces the concept of "providence, laws of nature or of certain circumstances", which seem to me not to clarify the case.) In Ib and IIb the sense perception, the deictic quality is stressed: 'Seht sie 'mal an, da sitzen sie . . . ' or 'Gehn Sie doch 'mal zu diesem Doktor Müller, der kann Ihnen vielleicht helfen'. Thus the rule might reasonably be stated: 'es gibt' stresses the idea, 'da sind' the sense perception.

The paradigm which Curme adds at the end of his paragraph *a* needs a special treatment. Although the same general rule holds good as an explanation, 'es gibt' has here developed more or less into an idiom: 'Gestern gab's Kohl, heute gibt's wieder welchen', which would be: Yesterday's fare was cabbage, etc. But 'es ist noch Kohl da', 'da sind noch Apfelsinen' means: there is cabbage left, there are oranges left, in contrast to 'es gibt noch Pudding,' 'es gibt noch Apfelsinen' — the next course is pudding, as the next course we shall have oranges.

BERICHTE UND MITTEILUNGEN

Summer Session, University of Wisconsin

The Summer Session of the University of Wisconsin will open on June 25, 1940. The general session for undergraduate and graduate students continues for six weeks, ending on August 2. The special courses for graduates, formerly nine weeks in length, now eight, will begin on June 25 and end on August 16.

Staff members in German are: Professors Heffner, Rehder, Röseler, von Gruening; Instructors Salinger, Workman.

Some of the major courses offered: The Classical Period, German Literature of the Pre-Classical Period, Old High German, Phonetics, Literary Seminar: Problems in the Modern German Novel, Research in German and Germanic Philology.

Das Deutsche Haus

The German House of the University of Wisconsin offers unusual opportunity to students at the University. It is carried on under the auspices of the German Department as a home for women students especially interested in the study of German. Residence at the House has invariably proved of great benefit to prospective teachers as well as to others desirous of perfecting themselves in the conversational use of German, but unable to go abroad for a longer period.

The German House is situated at 508 North Frances Street, a few minutes' walk from the Library and the rest of the university buildings, just off the State Street bus line, two blocks from the lake, and within a short distance of the business section of the city. The rooms are comfortable and attractive and have ample closet space. An advance deposit of \$10 is required as a reservation fee which is applied on the room rent.

Rates have been adjusted for the summer session to meet the new prices set by the University. Room and board per person for six weeks in double rooms \$55.00 and \$56.00, single rooms \$55.00 to \$65.00.

Those wishing to engage rooms for 8 weeks may arrange to do so.

Board is \$6.50 a week. Men as well as women students not living at the House may take meals there — either single meals or full board.

For further particulars address: The German House, 508 North Frances Street, Madison, Wisconsin.

The German School of Middlebury College

This summer, the German School of Middlebury College, ideally located in the small village of Bristol, Vermont, at the foot of the Green Mountains, will hold its tenth session after its reopening after the first World War in 1931. The session will open on July 1 and continue until August 15. It is designed primarily for advanced students of German who, possessing a fair speaking and reading knowledge of the language, wish to perfect their speaking ability and study German literature, civilization, and phonetics in a German atmosphere. The language requirement — the exclusive use of the German language during the session — will bring the student in contact with German not only in the classroom, but also in the dining hall, at picnics, hikes, sports, and during all other activities of the School. Courses carry credit toward the degree of Master of Arts and Doctor of Modern Languages. The following courses are scheduled for the 1940 session: Barock and Aufklärung, Special Investigation, Goethe's Novels, Nineteenth Century Drama (from Kleist to Hauptmann), Modern Fiction, German Folklore and Civilization, Practical Phonetics, Advanced Stylistics, Composition and Grammar Review, Grammar and Oral Practice, Methods of Teaching, and the German Club. A Demonstration School consisting of two classes, first and second semester high school German, attended by local high school students, will provide prac-

tical demonstration of teaching German under guidance and supervision and forms part of the Methods Course.

The administration of the Summer Session lies in the hands of the President of Middlebury College, Paul D. Moody, D. D., and Professor Feise, the Johns Hopkins University, is its Director. Werner Neuse, Professor of German at Middlebury College, is the Dean of the School. In addition the teaching staff consists of the following: Professor Friedrich Wilhelm Kaufmann, Oberlin College; Professor Oskar Seidlin, Smith College; Dr. Fritz Tiller, Yale University; Mrs. Irene B. Jordan, The Riverdale School, New York. This summer's visiting Professor is Charles M. Purin, Professor of German, University of Wisconsin Extension Division, Milwaukee Center, Wisconsin. He will be in charge of the Methods Course and the Demonstration School and will be assisted by Miss Virginia Stockhausen of Lawrence College, Appleton, Wisconsin.

For detailed information and catalogue address: Language Schools Office, Middlebury College, Middlebury, Vermont, or the Dean of the German School at Middlebury.

—W. N.

Meeting of the Association of Modern Language Teachers of the Central West and South

Meeting at the Hotel Cleveland Friday and Saturday, April 19 and 20, the Association of Modern Language Teachers of the Central West and South held its twenty-third annual convention at Cleveland, Ohio. Of primary interest to readers of the *Monatshefte* no doubt is the meeting of the German section, which was called to order by Professor Robert T. Ittner of the University of Indiana, Chairman, on Saturday afternoon. Mr. Uhland E. Fehlau of the University of Cincinnati was secretary. An interesting paper read by Miss Dorothy F. Vose of the Junior High School of Champaign, Illinois, on the subject "Exploring Foreign Languages," opened the program. An examination of the question "Do the Modern Languages meet the Requirements of the National Education Association?" was undertaken and felicitously answered by Professor G. Baerg of DePauw University. Heartening to every teacher of literature was the renewed emphasis placed upon the Moral Values in Literature by Professor F. W. Kaufmann of Oberlin College, whose many examples of the deeper significance of great German literature were masterfully presented. Mr. Dan Hageman of the University of Kentucky concluded the program with an able paper entitled "Prognosis of Student Performance in Elementary German." The officers elected for the ensuing year are: Chairman, J. P. von Gruening, University of Wisconsin; Secretary, Dorothy F. Vose, Junior High School, Champaign, Illinois.

An outstanding presentation at the convention was the brilliant, original demonstration class under the auspices of Miss Margaret Thieme, who directed third and fourth year German students of the J. F. Rhodes High School in a Senior High School Club Program. A clever enactment of an imaginary trip to Germany afforded an opportunity for spirited conversation, genuinely German, and as entertaining as instructive. Considerable talent and a tremendous amount of energy must have been devoted to the undertaking. The lines deserve to be published.

Presiding at the annual dinner was Dr. Emile B. de Sauzè of the Cleve-

land Public Schools, whose felicity and winning zeal for Cleveland tempered by his never-failing good taste richly contributed to the quality of the Friday evening session. The two clergymen speakers who had been announced were both unable to attend, necessitating a last-minute reorganization of the schedule. Fortunately for all those present and particularly for the German teachers, the Honorable Alfred A. Benesch, of the Cleveland Board of Education, consented then to deliver his address intended for the general session "Man Cannot Live by Bread Alone." Dr. Benesch, proud of his Czech ancestry and naturally unsympathetic toward the present leadership of political Germany, nevertheless voiced a most eloquent plea for the appreciation of historic German culture and achievement and for the continued serious study and teaching of the German language in our schools. Other speakers who paid tribute to the practical, intellectual, and esthetic value of foreign language study were: Dr. W. G. Leutner, President of Western Reserve University; Dr. G. J. Greene, President of the Cleveland Board of Education, and Honorable H. H. Burton, Mayor of Cleveland.

The principal papers read at the general session Saturday morning were those of Dean H. G. Doyle of George Washington University upon the subject "The Place of Modern Foreign Languages and Literatures in Liberal Arts Education," and "Smattering or Mastery in Foreign Tongues" by Dean H. W. Holmes of the Graduate School of Education of Harvard University.

At the business meeting it was decided to recommend to the Executive Committee a uniform subscription rate of \$2.50 for the *Modern Language Journal*, fifty cents of which is to be returned to local organizations.

About a dozen publishers had prepared valuable exhibits of high-school and college foreign language text books.

The hospitality of the local committee, its thoughtfulness in the arrangement of details, making for an exemplary smoothness of procedure throughout the entire convention, merit the highest commendations.—v. G.

National Planning for a Unified Program

It is an event of unusual significance when nineteen national organizations of teachers, formed to promote the interests of their respective subject fields, join hands for the study of a curriculum organized in terms of the needs and interests of children and youth. The National Commission on Cooperative Curriculum Planning, which met for the first time in February, 1939, has now completed its organization, and includes representatives of national bodies of teachers in the fields of the modern and classical languages, English, the sciences, health and physical education, home economics, business education, music, art, journalism, speech, and mathematics.

The first report of the commission is already in preparation. It will deal with those resources for general education which may be found in the respective disciplines represented, and which are related to the task of preparing children and youth for intelligent participation in the life of a democratic society. It will be concerned, not with the development of the respective fields as organized bodies of knowledge or skills, but with the contributions these fields may make to the general education of

the learner. The volume will include, in addition to a summary indicating areas of interest common to many fields, concrete suggestion concerning techniques of cooperation among teachers of various subject fields. The commission has adopted, in substance, the statement of aims formulated by the Educational Policies Commission.

The representative of the American Association of Teachers of German on the commission is C. M. Purin. John J. DeBoer, of the Chicago Teachers College is chairman of the commission, and Lilly Lindquist, of Wayne University, is secretary.

—C. M. P.

BÜCHERBESPRECHUNGEN

Goethe in Modern France,

by Flora Emma Ross. *University of Illinois*, 1937. 234 pp. Cloth, \$3.00 (*Ill. Studies in Lang. and Lit.*, XXI, 3-4).

Die vorliegende Untersuchung Goethischer Einflüsse im Frankreich des 20. Jahrhunderts ist als eine Art Fortsetzung des Buches von F. Baldensperger: „Goethe en France“ (1904, 2nd ed. 1920) gedacht. Während es diesem aber auf Herausarbeitung der großen Linien eines geistigen Entwicklungsganges ankam, so handelt es sich hier, wie der Untertitel des Buches, „With special reference to Maurice Barrès, Paul Bourget, and André Gide“ andeutet, eigentlich um drei Spezialuntersuchungen, in denen in etwas breiter, mosaikartiger Ausführlichkeit allen Beziehungen der drei Franzosen zu Goethe, äußeren und inneren; oberflächlichen und wesentlichen, vorübergehenden und dauernden, mit allerdingen anzuerkennender Gründlichkeit nachgegangen wird.

Die uns so vermittelten Kenntnisse gehören natürlich zunächst in die französische Literatur- und Geistesgeschichte und können nur von da aus richtig beurteilt und bewertet werden. Erfreulich ist es deshalb, feststellen zu können, daß die mir bekannt gewordenen Besprechungen, die das Buch von dieser Seite erfahren hat, bei allen Vorbehalten und Einwänden, die im einzelnen gemacht werden, seinen Wert und seine Berechtigung gelten lassen. Selbst da verhält man sich wenigstens abwartend,¹ wo die Verfasserin den Ausführungen Baldenspergers entgegentritt, der in seinem Aufsatz „André Gide antagothéen (Rev. de litt. comp. 13 (1933), 651-75) in allerdings recht schroffen Formulierungen nachzuweisen sucht, daß Gide trotz all seiner reichen

und von ihm selbst dankbar anerkannten Beziehungen zu Goethe seinem Wesen nach eine durchaus ungoethische Natur gewesen sei. Zu diesem gewiß interessanten Problem möchte ich in aller Kürze die Gegenfrage aufwerfen, ob die beiden Ansichten sich gegenseitig ausschließen müssen. Ich denke dabei an Goethe und Shakespeare. Belege von Bewunderung, befreiender Beeinflussung, häufigen Erwähnungen u.a.m. lassen sich für Goethe – Shakespeare wohl noch in größerer Fülle beibringen als für Gide – Goethe, und doch ist Goethe im Kern seiner Veranlagung sicher keine „shakespearische“ Natur gewesen.

Bedenkt man, daß hier eine Erstlingsarbeit vorliegt, so verdient die weitgehende Anregung, die sie bietet, trotz mancher psychologischen Unzulänglichkeiten und einer gewissen stilistischen Schwerfälligkeit alle Anerkennung.

Zum Schluß ein paar Einzelbemerkungen: Barrès' (und Miss Ross') Bemerkungen (S. 64) zu der Unterhaltung Goethes mit H. C. Robinson i. J. 1829 stimmen nicht zu dessen Bericht. Vgl. Gespräche IV, 135. – Wie Tronchon hübsch nachweist, Miss Ross aber übersehen hat, zitiert Gide Goethes *Römische Elegien* (II, 1) interessant-unrichtig: „Nun bin ich endlich geboren“ (st. geborgen). – S. 138 lies „Extreme“ (st. Extremen). – S. 215 wird Mistra mit dem Taygetosgebirge verwechselt. Hübsch wäre hier die Erwähnung der schlagenden Parallele in Gerhart Hauptmanns „Olympischer Frühling.“

¹ Vgl. z. B. Henri Tronchon: „Encore Goethe en France“ in *Revue germanique* 30 (1939), 225 ff.

—A. H. Hohlfeld

University of Wisconsin.

Die Verborgene Frucht.

Gedichte von Werner Bergengruen. Verlag Die Rabenpresse. Berlin 1938. RM. 4.80, 74 Seiten.

Aus Deutschland kommt ein Band Gedichte ins Haus, die, sollte man's vergessen haben, einen daran erinnern, daß trotz der Katastrophe, die über den alten Erdball hereingebrochen ist, im Herzen Europas noch Verse geschrieben und gelesen werden, die von ewigen Dingen handeln und die den Krieg überdauern werden. Werner Bergengruen ist der Name des fast noch unbekannten Dichters und sein Gegenstand ist das Verhältnis des Menschen zu Gott und den scheinbar vergänglichen Dingen und Erscheinungen des Lebens, in denen Gott sich offenbart. Nur eines seiner Gedichte, „Die verborgene Frucht“, handelt von der Liebe, die bitterer ist als Verbannungsbrod und süßer als Honigwein, und vom Rausch, in dem die Menschen die Hand nach der dunklen ungeteilten Frucht recken und doch nur schmale Trümmer ins Licht heben. Es ist das einzige, das die Vergeblichkeit menschlichen Begehrens betont, und somit, obwohl es dem Buch den Titel gibt, nicht typisch. Die andern sagen in einfachen, ursprünglichen und kraftvollen Weisen vom Göttlichen im Vergänglichen, von der Vollkommenheit im Kreislauf natürlichen Geschehens. Wie anschaulich ist der wohlige Zustand des Einschlafenden geschildert:

Du atmest kreatürlich,
Du bist so unwillkürlich,
So kätzlich hingerollt.

Im Balladenton, doch weit über das Erzählende hinaus ins Metaphysische greifend werden die „Nachtgeräusche“ beschrieben, die den Träumenden beschleichen und Stück für Stück eine Winzigkeit seines Lebens davontragen, die Träume, die von seinem Herzblut zehren, die Bilder, die sich zu ihm neigen und ihn Schritt für Schritt dem Tode näher bringen,

Bis sich lodernd Scheit um Scheit
Dir zur Treppe stuft
Und die Unvergänglichkeit
Dich zu Gaste ruft.

Da sind ferner „Die Unsichtbaren“, Hausgeister, Koblode, die zur Nacht in Küche und Keller, Haus und Garten umgehen und ungebeten die Dinge der täglichen Notdurft segnen und behüten, wenn man ihnen Milch und Brot hinstellt. Die Natur ist lebendig, auch in

den toten Dingen, die der Mensch ihr zu seinem Gebrauch entnommen hat. Im Gebäck des Hauses, in Bett und Schrank leben „die ewigen Wälder“; sie wuchsen in Jahrhunderten und können wohl in ihrer zeitlichen Erscheinung, aber nicht in ihrer ewigen Gestalt von Menschenhänden vernichtet werden. Ja, sie leben noch in den acht Brettern, die uns nach dem Tode aufnehmen und die einst Bäume im Walde waren und wieder Wald sein werden:

Einmal aus den zerfallenen Brettern,
Aus zerfallenem Fleisch und Bein
Heben sich Bäume mit Ästen und
Blättern,
Ewige Wälder wolkenein.

Das Göttliche im Wechsel der Zeiten wird zutiefst erfüllt im „Sommer“, in dem das Leben wächst und die Frucht schwillt:

Und wie weit du auch gingest,
Wölbt sich das funkelnde Haus.
Singe, Seele, du singest
Nie das Irdische aus.

Nichts ist vergänglich, weil alles Irdische zwar vergeht, aber verwandelt wiederkehrt, „weil alles sich erneut begibt“. Damit ist der Grundton dieser Lyrik auf eine diesseitige Frömmigkeit gestimmt, die Gott nicht in einer andern Welt, sondern in dieser sucht und findet. Nicht zuletzt im Menschen selbst:

Du Mensch nach Gott gebildet bist.
Dein Leib ist Gleichnis: Kreuz und
Christ.

In wenigen schlichten Zeilen wird dieses Gleichnis durchgeführt bis zu dem im Zeitalter des Massentodes beherzigenswerten Schluß:

Neig dich vor allem Menschenbild.

Bergengruens klare, im Diesseits wurzelnde und ins Metaphysische reichende Denk- und Ausdrucksweise erinnert an die besten Gedichte der religiösen Gedankenlyrik Christian Morgensterns, nur ist sie gegenständlicher und kräftiger. Verbundenheit des Menschen mit Gott ist ihr Grundton, und aus ihm fließt Zuversicht und Lebensbejahung, nicht stolze Verherrlichung menschlicher Kraft, sondern froher Gehorsam dessen, der von der göttlichen Bestimmung der Seele weiß. Der Gläubige verlangt keine Verheißung und keine Bürgschaft; er betritt das Meer:

Unberaten und unbegleitet
Mußt du das Wagnis des Petrus
wagen.

Selten wohl ist die Allgüte und Allum-

fassenheit Gottes, die Vergeblichkeit eines Kampfes gegen ihn und die Unmöglichkeit sich ihm zu entziehen so schön und so überwältigend in Worte gefaßt worden wie in der

Stimme Gottes.

Scheu dich nicht, mich anzugehen.
Meine Wohnung ist nicht klein.
Willst du aber draußen stehen:
Auch dies Draußen, es ist mein.

Wohl empfang ich, die gereinigt
Niebegangne Schuld gebüßt.
Doch es sind, die mich gesteignet,
Gleichmaßen mir begrüßt.

Wenn die letzten Tuben tönten
Von beglühnten Wolken spitzen,
Werden auch die Unversöhnten
Mit an meinem Tische sitzen.

In einer Welt, in der der Haß wieder zum moralischen Prinzip erhoben wird, sind solche Verse tröstend und mahnend zugleich. Sie werden — zum Ruhme Deutschlands — länger leben als Kriegslieder und Haßgesänge. Denn nicht im Sturm, der die Felsen zerbricht, nicht im Erdbeben und nicht im Feuer, sondern im sanften Säuseln ist die Stimme des Herrn, heute wie vor Jahrtausenden.

—Heinz Guradze

Drury College.

Geschichte der deutschen Dichtung auf kulturgeschichtlicher Grundlage,

Ernst Rose. New York 1936. Prentice-Hall. 363 pp. Cloth \$2.75.

This book fills a long felt need: it gives to our advanced students a compact and yet sufficiently detailed history of German Literature. The added glossary of critical and technical terms renders welcome aid. The book rightly stresses the more important periods and the more important poets. The allotment of space shows critical insight and fairness. One may regret that Storm receives less than a page against Hans Carossa's two (more than Stefan George). Is this an oversight or a matter of deliberate judgment? If it is the former I should suggest a paragraph or so on Storm's Novellen.

In reading the book I noticed quite a few errors. I cite a few. Eric and Iwein of Hartmann can hardly be called "freie Übertragungen" of the French originals. They are "freie und vertiefte Umgestaltungen." Wolfram not a nobleman? How about the title herr and Wolfram's statement: "Schildes ambet ist min art"? Le-nau returned from America June 1832

(not 1833). Mörike can hardly be called "ein überzeugter Protestant zeit seines Lebens". And what does "sexueller Humor" mean when applied to Mörike's poetry?

The one shortcoming of the book seems to me is in its style. The compulsion to write simple German had without a doubt a cramping influence. But this simplicity in the main is limited to the sentence structure. A careful reader will be struck frequently by slight deviations from logical sequence and arrangement. A second edition which the labor of the author well deserves ought to be carefully revised from the stylistic point of view. This will increase the value of the book for our students.

—Friedrich Bruns

University of Wisconsin.

Sprechplatte Nr. 10. Althochdeutsch [Hildebrandslied, Merseburger Zaubersprüche, Wessobrunner Gebet, selections from Muspilli and Otfrid],

Erich Funke. Recorded by Dr. Milton Cowan, and obtainable from him at the State University of Iowa, Iowa City, Iowa.

This record represents Professor Funke's conception of how these Old High German poems sounded. The primary purpose of the recordings was to give students an impression of the esthetic experience provided by Old Germanic verse as exemplified in the oldest Old High German texts. So far as I know, this is the first published record of its kind.

Obviously, such an undertaking is fraught with difficulties, some of them certainly incapable of satisfactory solution. Professor Funke reads with a virtuosity which bears witness to careful preparation. Unfortunately, the reading of the Hildebrandslied was accelerated to the point where several lapses of the tongue detract from the complete faithfulness to the text. However, these slips will hardly impair the esthetic impression Professor Funke seeks to give. There will doubtless be objection to the way in which the diphthongs are pronounced, for they have not been sufficiently distinguished from their modern forms. But the value of this record is not that of a guide to the pronunciation of Old High German; it is rather that of an attempt at the artistic recreation of an esthetic experience. Some listeners will be accessible to this experience, others will not: whether or not the effect approximates that produced upon hearers a thousand years ago, I do not know. I should have

to describe the hedonic tone of my own experience with this record as neither strongly plus nor strongly negative.

Technically, the recording is admirable. There is complete clarity, the volume control is correct throughout, and there is a minimum of surface noise.

R—M. S. Heffner

University of Wisconsin.

We Who Built America. The Saga of the Immigrant.

Carl Wittke, Ph. D., New York: Prentice-Hall, Inc., 1940. Pp. 547. \$5.00.

Here is an excellent book, one for which both immediate popularity and lasting usefulness may safely be predicted. Regarding the virtual cessation of European immigration into the United States (today's refugees excepted) as a landmark in American history comparable in importance with the disappearance of the geographical frontier a generation earlier, — each marking the end of an era, — Dean Wittke has rightly chosen the present as the proper time to begin the scientific study of the whole history of the immigrant. He would be the last to claim, however, that he has written a definitive review of that history. An able and well-balanced review it is, to be sure, but one obviously designed to say the first words in a long discussion to result from the more intensive study incited by it, not the final judgment with which argument and study end.

As those already familiar with his work would inevitably expect of him, Dr. Wittke suspends judgment on matters that can still be considered controversial, or expresses it with scholarly moderation. The book says (although its title does not) that "we who built America," so far as political institutions are concerned, were principally people of English stock; but migrants from England are not here classified as immigrants. So the book covers less country than its title implies, unless the "building of America" is understood to be merely the rough manual labor, much but by no means all of which was done by ill-paid immigrant workers through the building years. Then the influence of more highly gifted foreign-born on the economic, intellectual, and cultural life of the country would be left out; and Professor Wittke has not left that out. The sub-title describes the book more aptly. It is the saga of the non-English immigrant.

The whole field is systematically opened up. First chronologically; Part I, the colonial period; Part II, the old immigration of the nineteenth century; Part III, the new immigration and nativism. Each part begins with a description of "the immigrant traffic" of the period, in which the author's sympathy for the bewildered victims of exploitation and heartless treatment finds strong and plainly-spoken expression.

Even there he writes with restraint. Always (except in that title) he is the scholarly enemy of the over-statement of which the "historical" societies of the various national groups have so often been guilty. He refuses to conclude, on the testimony of the Scotch-Irish Society of America, that "all of the United States are the result of the work of John Knox." While conceding that "the conclusion is inescapable that this element has made a notable and lasting contribution, and that it represents one of the most desirable immigrant groups," he concludes that "there is no more occasion for it than for any other group to develop a theory of racial superiority." Of the German "Forty-eighters," who have also had usually what may perhaps be called a good press, he gently remarks that "all intellectual activity among the Germans did not begin" with them. Yet he gives them their due, as he does all the others, including Jews and Orientals, right through the list (except negroes, whom he has deliberately omitted in view of their special situation and of the growing body of literature on them).

Instead of putting his bibliography into a Jim Crow section at the rear as is so often done, the author has chosen to build it into his footnotes as he went along; and an extensive one it is. It is regrettable that Mr. Clifton J. Child's *The German Americans in Politics, 1914-1917*, (University of Wisconsin Press, 1939) did not appear in time for inclusion in it; but the remarkably condensed two page story into which Professor Wittke has compressed the results of his own years of research on the same subject would not have been materially changed by it if it had.

It is not surprising that the chapters on the Germans seem somewhat richer in content than most of the others. It would have been surprising if they had not been. All are done sympathetically and with a fine sense of proportion. The reviewer was especially interested in the

account of the activity of certain Germans in the early history of the American labor movement and Socialist party, and in the chapters on Immigrant Utopias and Closing the Gates. He was disappointed only in the chapter on Culture in Immigrant Chests, which was less a philosophical essay and more a Who's Who among Successful Immigrants than he had hoped it would prove to be. He would have welcomed also a more outspoken answer to the question whether the process known as "Americanization" and the attainment of comparative economic security are synonymous or unrelated.

—Chester V. Easum
University of Wisconsin.

Cassell's New German and English Dictionary — Heath's New German and English Dictionary.

Funk & Wagnalls Company, D. C. Heath and Company, New York, 1939. Pp. xx + 814 + 688.

When the first or German-English part of this dictionary appeared in 1936, it was reviewed in the *Monatshefte* (April 1937), where it was reported that this is now the best German and English dictionary to be had for a comparable price, having been brought up to date, enlarged about 20% (including the insertion of pronunciations in the International Phonetic Alphabet), and pretty well purged of ineptitudes and obsolescent words. Your reviewer is still of the same opinion.

In the English-German part it is especially helpful to find meanings classified and marked with synonyms, as when the entry for *Reason* has "die *Vernunft* (understanding) *der Verstand*; (cause) *der vernünftige Grund, die Ursache*; (consideration) *die Überlegung, Einsicht*; (fairness) *das Recht, die Billigkeit*". In the German-English part this is done only with technical senses, e.g. under *Grund*: "ground, earth, soil; land, estate; ground; bottom; base; valley, dale; dregs, lees; foundation, basis, groundwork; rudiments, elements, first principles; reason, cause, motive; argument; ground (of a fabric); background, ground, priming (*Paint*)."

The English-speaking user has to choose the proper meaning of *Grund* according to his understanding of the context, and he is given all imaginable synonyms. This is designed for an "Honours" student in Modern Languages in an English university, who is expected to turn out elegant English versions of very difficult German

texts and is presumed to know his own language perfectly. The English-German part of this dictionary is a safe-and-sane guide for the same student's composition work. Here he is given just enough German words, since, though the Honours standard is high, it cannot of course include as fine discriminations in German as in the student's native language, and he would be confused by the inclusion of *Denkvermögen, Veranlassung, Anlaß, Begründung, Berechtigung, Richtigkeit*, — a 75% expansion which goes no further afield than the renderings of *Grund*.

The English pronunciation presented in the second part is Daniel Jones' "Received Pronunciation" in almost its narrowest form: No *r* is recognized that is not followed by a vowel, and the *wh*-words are innocent of aspiration. The German phonetic transcription is sound and highly useful, but it would have helped to remark that there is no real need to distinguish between *Ehre* and *Ähre*. The English viewpoint spoils the note on short *o*, always a difficult sound to teach, for it is said that it "resembles the English vowel in *hot*, but is somewhat 'closer.' " Half the English-speaking world is left out in the cold by this provincialism. It is curious that phoneticians and teachers have not more generally adopted another formula of comparison which is much more illuminating and is safe in most dialects; the German short *o* is practically the vowel which begins the English diphthong *oi*. Incidentally, the English variant pronunciations can be found in most dialects to match practically all German sounds. For example, you will rarely find an English speaker who cannot, on demand, say "Poor baby!" (as if comforting a small child) with a perfectly good German long *ö* and long *ü* in the second word.

Numerous neglects and misunderstandings of American English are bound to occur in such a dictionary. According to the best British English dictionaries (e.g. the *Concise Oxford*) the word *grain* is just as available as *corn* for rendering *Korn*, and yet, under *fan*, we find "die *Wanne, Schwinge* (for *corn*, etc.)" and "schwingen, worfeln (*corn*)". Now suppose that a student from a Wisconsin farm wishes to tell how grain is cleaned for seed in a *fanning mill* — well, he may see through this, and he may not.

Again, under *fence* we find "boarded fence, *der Lattenzaun*", but "picket fence" is missing, as it is under *Lattenzaun*. Much

worse than such things is the fact that the nouns *farm* and *farmer* are treated in such a way as to insist on the basic notion "to farm out", so that a student who wishes to write, in German, about farming, is almost forced to imply that our farmers are all tenants.

Of course it is not to be expected that the most usual current senses of *feature* should be adequately represented.

Such traits are not fatal defects in a dictionary, but they have to be mentioned in order to give a fair picture of what this one is like. It is an excellent dictionary and not essentially defective in any sense, but it is a little narrow and pedantic, and it is better adapted to use in an English university than here or in Germany.

University of Toronto. —Martin Joos

Fünf in einem Ring,

by C. Hohrath, ed. Appelt, Meyer; Henry Holt, 1938. \$1.20

Fünf in einem Ring claims to interest students because it presents adult, not child, characters and problems. Yet, the story, told wholly by letters, fails of this purpose. The letter device easily declines into sentimental confession. Indeed, the book abounds in adolescent feeling with adjectives like "himmlisch" and "furchtbar fein". Nor, in spite of their self-display, do these four girls and a boy really come alive, except perhaps the disagreeable creature of ambition, Gabi. Perhaps it is the majority of girls in the ring that determines the somewhat sickish tone. Or it is the ring's vaguely adolescent aim of rebellion that makes it seem school-girlish. Nor does the action of the book survive the letter medium and five different locales to become real or even coherently connected.

The 165 pages of text are too long for their slender content. Yet 134 pages in addition, or 45% of the volume, are needed for introduction, notes, exercises and vocabulary. The notes, commendably few, seem nevertheless in part superfluous or too superlative. The exercises include questions on the story, completion or mutation exercises involving most points of grammar, and translation from English into German. Aside from the noun suffix -ung and the adjective suffix -lich, no vocabulary or idioms are

treated. The style of the book, although in parts sentimentally colloquial, is not simple, especially in the passages which state the aims, statutes and attainments of the ring.

American students will probably find this book false to their generation and problems.

—M. F. Lawson

Oberlin College.

Fritzchen,

Hermann Sudermann. Edited with Introduction and Notes by George M. Priest. 1936. Paper, \$.85. F. S. Crofts & Co.

This text of a one-act drama hardly surpassed in power appeared in the Princeton University Press in 1929, and has now been taken over without changes by Crofts & Co. The editor has given a brief but entirely adequate introduction to the work of Sudermann. Three pages of notes facilitate a smooth rendition into English and contain numerous grammatical observations. The book can be recommended warmly even for fairly elementary classes.

—Walter J. Mueller

Cornell University.

J. K. Weiser, Vater und Sohn,

E. Schopf. Steinkopf, Stuttgart, 1938.

The descendants of these early Pennsylvania Dutch settlers are still flourishing, one being my good colleague Harry B. Weiser, one of the world's best-known colloidal chemists. What excellent stamina those earlier settlers had, is quite amazing; and one wonders why the settlers of these days, always ready to return to the *Gemeinschaft* back home, have become too soft to even stand the verbal opposition of their neighbors. Schopf's account is factual, honest, and simple, written in good German, but without literary skill. Still, such has been the tradition of the Steinkopfs, who have always put out literature for the young, formerly in a religious vein, now filled with the desire to acquaint their young readers with the leaders of Germans abroad. The book is nicely printed and should be a success among the readers for whom it is intended.

—Heinrich Meyer

Rice Institute.